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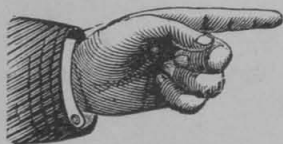
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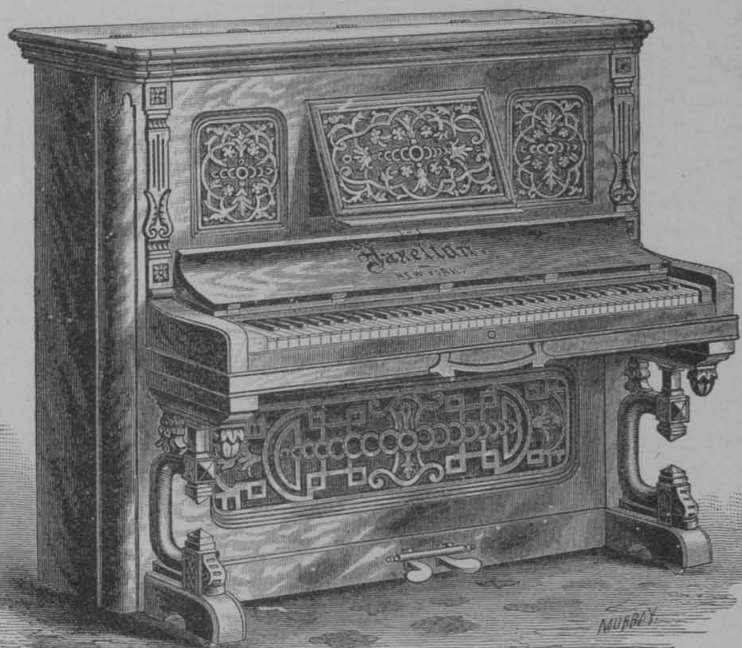
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MUSICAL REVIEW

DEVOTED TO MUSIC AND ART.

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SENSATIONALISM AND SYSTEMISM.

AMONG the tendencies which characterize the intellectual movement of our epoch in matters relating to art, I have noticed two especially that seem to me to deserve attention, and which it is not useless to point out, considering the dangerous influence which they may exercise on the life and over the works of artists. I refer to the seeking after effect, and the spirit of system. If these two formulas, *la recherche de l'effet*, and *l'esprit de système* conceal any meaning, I must confess, with all frankness, that that meaning absolutely escapes me. If, on the contrary, far from being the expression of truth, they are, as I believe, the expression of error, it is well to unmask them and point out the dangers and mistakes to which one exposes one's self, either as an author or as a critic, in accepting them as true. What is really meant by seeking after effect? By the word *effect* I suppose that something distinct and precise or something determinate which one has in view is meant. Nothing of the sort. In this question of producing an effect everything is reduced to a phenomenon of sensation, of commotion, a phenomenon of an entirely exterior order, and which has no cause of existence in the circumstances that produce it. It may be obtained by means of violent or vulgar shocks, by commonplace or trivial means, which are only false grace; by flashes which are only false lights; by all sorts of artifices and tricks which are only the semblance of knowledge. In one word, the effect may compose itself. This is already something to render it suspicious; besides, the effect produced is not a guarantee of real value for the work which produces it. A real value is a value that will endure. A gold jewel, no matter how much out of fashion it may become, always retains its value as gold. How shall we explain the reason why so many works which have produced great effects, which have thrown multitudes into a fever, only meet on another day with the most perfect indifference, unless it be that pinchbeck takes the place of gold in their composition, and that expedients and stratagems usurped with them the role of sincerity. Fashion can have no influence over truth, because truth has nothing to do with fashion. Humanity *à la mode* is something that cannot be made. To call a thing fashionable is to say that it is perishable; to call a thing true is to say that it will endure. The seeking after effect is nothing else than a lack of faith in the true, an act of cowardice which comes from incredulity. When you see an artist anxious about the effect his work will make, you may accept it as certain that what he loves is not his art, but his own person; he is a lover of vain glory. Ah! truth no longer suffices us; we must have the glory, the outward show, which is often charlatanism and falsehood; we need a feather, a cap, in one word, everything which, having no God, we can convert into an idol. It will be said that I am always repeating the same thing, that I am an old dotard; that is a matter of perfect indifference to me. I answer in the words of Molière: "I always say the same thing, because it is always the same thing; and if it was not always the same thing, I would not always say the same thing." Yes, indeed, it always is and it will eternally be the same thing. The sovereignty of the beautiful will depend always on the same conditions. I appeal once more to that immortal "Don Juan" of Mozart's, which I have read and heard so often, which I cannot hear without mentally falling on my knees, and which is the most absolutely beautiful work that I know of in the art to which I have given my life. Is there in "Don Juan" a trace of a seeking after, of a care for effect? Nowhere. The privilege of this incomparable work is the authority of the true and the beautiful, an authority which is as calm as it is power-

ful, which produces and leaves in the hearer an impression of full and constant satisfaction, of a sovereign and invariable musical and dramatic beatitude.

The true cause, the only one perhaps, of this search after effect is a fear of the critics. Why this fear? Does criticism represent an authority before which it is necessary to bow? Is it infallible? Has it not been very often mistaken? Is it unanimous? If it is not, to whom in its ranks must we entrust ourselves? The artist should only concern himself about two things, which he cannot obtain from the critic if the latter does not possess them, and on which the masterpieces of art rest and always will rest. The first is to obey faithfully the dictates of feeling; and the second is to acquire, by an assiduous and patient study, technical knowledge. Feeling is the private domain of personal impressions and the seat of originality. Technical knowledge is the possession of the special language, by the aid of which we express the impressions felt. Feeling is the personal right; technical knowledge the common duty. Therein is contained the whole of the law; outside of that there is nothing, nothing, nothing; and fashion and criticism cannot change it in any particular. Those who are anxious about the effect are like those who exaggerate the expression of their feeling for fear that they may be thought devoid of feelings, and who strive to appear more moved than they are in reality. This reminds me of a very witty, a very comic, and a very profound *mot*. A gentleman and his wife had lost one of their friends who was married. As soon as they heard of his death they spoke of paying the widow a visit of condolence. On the way they felt great anxiety about the warmth of their condolences, and a great desire to show themselves up to the level of the situation. When they reached the home of the deceased the husband said to his wife: "Above all things, my dear, do not manifest more grief than the widow!" That is exactly the case of those who torment themselves about the effect of their works; they think of nothing but of overdoing, and he who wishes to prove too much proves nothing.

I have mentioned another tendency in art, the spirit of system. Ah! that is still more fatal than the other one. If the anxiety to produce an effect is a symptom of individual pusillanimity, the spirit of system has all the characteristics of heresy. Its pretension is to lay down laws; nothing is good which does not conform to its code. It does not hold itself up a part of the common law, but as being the total truth, the truth itself; outside of it there is nothing that is worth being counted, there is nothing but error. Let us examine it briefly. What can be meant by a system in matters of art? When I hear the expression "the system of the world," I have at once a clear and precise notion of the idea, of the intellectual operation which these words represent. I understand that they express the *ensemble* of the laws that preside over the creation of the universe and which keep it in the order in which it is established. Therefore, there cannot be meant here this or that system of the world, but the system of the world, for there is certainly but one, which it is for science to discover. But when you speak to me of a system in matters of art, I have a right to ask you to explain what you mean, for I do not understand you at all, and it seems to me that these two words, "system" and "art" cannot be associated. Do you refer to a *vue d'ensemble*, to an aesthetic synthesis, embracing the entire order of realities which form its domain? Does the synthesis exclude nothing that is really and incontestably beautiful among the productions of art? If such is the case, then it is the absolute system of the beautiful which imposes itself, and I can only congratulate and thank you for having formulated it. You have solved a great problem, and all of us owe

you an eternal gratitude for having thus revealed the immutable and infallible code, from whose decrees there is no appeal. But alas! such is not the case. Let no one speak of the masterpieces of yesterday. They no longer count; we have changed all that, and "we are now practicing on an entirely new method." It is no longer allowable to be moved spontaneously, simply, naturally; we must be moved systematically; we must no longer laugh or cry without the consent of the system; we must live, suffer and die according to the rules of the system, just like the physicians and patients of Molière. When, for example, I hear, in the first act of "Don Juan," that little trio that begins when *Don Juan* has wounded the *Commandant* and ends with the death of the latter, this *morceau*, which does not contain more than eighteen measures, takes hold of me from the first note and holds me spellbound until the last, under the influence of an intense musical and dramatic emotion. What more can I ask of it than the most complete union of scenic truth and musical beauty? Nothing, since it fully meets the two eternal conditions of the lyric art. I may say the same of the majestic scene with which this immortal work ends. Tragic power goes no further, and will never go any further; I cannot, however, find in it any trace of a system; there is nothing there but the expression of utmost fear, and that, too, by the simplest of means. I confess that fully suffices me, and I do not think of asking myself whether there is any recalling of ideas, and leading themes, any *leit-motiven* or other expedients of that kind, which I have no intention of denying, and which are not of such recent usage as is pretended.—CHARLES GOUNOD.

BISMARCK ON MUSIC.

IN his "Pomperanian Tusculum" at Varzin, Prince Bismark lives the life of a country gentleman, like a genuine old Prussian land-owner. As one of his admirers said of him: "He sits up late every night attending to his country's business, and rises early every morning to look after his own business." Hospitality is cultivated by the great statesman in a high degree. He rejoices to sit up smoking with an intellectual guest, a famous painter, or man of science, who can boast of his friendship. The renowned Munich artist, Herr Lenbach, is an old favorite, and he has lately communicated to a Berlin journal some of the lively "Tischgespräch" of the Chancellor during a visit to Varzin in the present summer. The subject of the colloquies are the fine arts, and it turns out that Prince Bismark, if we may trust his interlocutor, must be added to the catalogue of eminent men who have no enthusiasm for music. Most men of good family in old Prussian aristocratic circles, learn piano-forte playing in their youth. An attempt was made to teach young Otto von Bismark, as a matter of course. "I profited nothing," said he; "I never could take any interest in it. I, like all my children, am thoroughly unmusical. Thanks to my good memory, I mastered all the letters of the Greek alphabet in half an hour, but as for those little black heads, with stripes and symbols before and behind them, I never could tell one from another." He owned a particular dislike for tenor singers. The Princess, said he, was the only musical member of his family. She sat out the "Nibelungen Trilogy" in the Victoria Theatre, at Berlin, and afterward invited the singer Scaria to dinner. One tenor singer, Helmessring, the Prince observed, was a good fellow, and he had asked him to dine with him, presumably as a man rather than as an artist.—London Globe.

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WE recently received a letter from Mr. Penfield, at present president of the Music Teachers' National Association, in which he promises that the Association will hereafter be run so as not to be an advertising medium for the wares or persons of its members. We do not doubt the sincerity of Mr. Penfield, but we ask him, in all seriousness, where would be the present membership of the association if it were not for the opportunity for cheap advertising which its meetings afford its members? We fear he would find himself president of nothing. If we are mistaken (and we wish we may be) one thing the association will have to do, if it is to succeed, it will have to cut itself loose from the humbug "American College of Musicians," which it was attempted to organize out of its membership at the Cleveland meeting in July last and which we had occasion to vivisection in our August issue.

HE began by getting on, then he got honor, and now he is getting honest," said a famous English humorist, in describing the career of a barrister who had obtained his wealth by "ways that are dark and tricks that are vain." The same might be said of the leading publishing houses in this country. At first they got on by pirating foreign publications, then they got honor on the strength of their booty, and now that they themselves are in danger from the piracies of others, they are getting honest and favor an international copyright law. We are not aware that our publishers intend to restore any of the plunder accumulated in former years, and so we may be forgiven if we believe that they become honest because "honesty is the best policy," and not at all from higher motives. Still, it is something, when past wrongs cannot be rectified, to prevent future injuries, and for that reason we are happy to hear that the general sense of publishers throughout this country, from the great literary filibusters, the Harpers, down to second and third-class music publishers, are in favor of compelling themselves and others to be honest by an act of Congress.

OUR Vienna correspondent (a man of great good sense, by the way,) suggests to modern fugue writers that, in order to fairly measure themselves with the departed giant, Bach, they should take the theme of any of his fugues and, after working it out as skillfully as they can, compare their finished work with that of the old master. This method is worthy of application, not only for purposes of

comparison, but for the purpose of improvement, by the students of other branches of composition. The song-writer may take the text of a song, treated by some acknowledged master, and after setting it to the best of his ability, compare his production with that of the greater writer, and see what methods the latter employed to heighten the expression of the thoughts and feelings of the text, wherein those methods differ from his own and surpass them, and thus gain many valuable suggestions for future work. The student of harmony can likewise take the melodies of the great harmonists, harmonize them in his best style, and then compare his work with the greater originals, and thus through every branch of musical composition. The idea is not absolutely new, but it deserves much wider application than it has hitherto received.

REFORM IN CHURCH MUSIC.

IT seems to us that we see signs of a healthy reaction in Protestant church music. The mixed quartette choir which has hitherto held sway in the large majority of well-to-do churches in our cities and larger towns is losing its popularity and, in many cases, is being replaced by congregational singing, with a choir simply as a nucleus. This is as it should be. It is an advance musically. The quartette choir, and the old style of Puritan nasalization—vocalization would not be the proper term—are not the antipodes that many imagine, in fact they are largely effects of the same cause. The Puritan was satisfied with music that would have set a decent dog to howling because they had neither musical knowledge nor taste; their descendants, more developed æsthetically, hired a quartette to do their singing for them, primarily, because they did not have sufficient musical knowledge to sing for themselves, although they had enough to desire something better than the more or less horrible psalmody of their fathers. We say primarily, because other and worse motives undoubtedly caused the perpetuation of the system down to the present time, and, together with the force of custom, will in many places continue it in force for some time yet. There can be no doubt that in many cases quartette choirs have been established and kept up merely as a matter of pride and business. To have "the best choir in town"—not the most helpful to the worship, but that which contained the most popular singers—to get a choir that would "draw"—not those who come with contrite hearts at the foot of the cross, but those who desire a genteel and not irreligious Sunday evening entertainment—churches have bid against each other for voices, regardless of the question whether they were those of Christians, Jews or infidels, not caring, apparently, how much blasphemy might be in the hearts of the singers if only melodious tones and religious words were upon their lips and the music drew popular attention and patronage to their "church"—concert hall would be a better name. If some earnest worshiper now and then raised his voice against the singing and the singers, he was told that he was behind the times and was thus either silenced or driven to seek refuge in some less "fashionable" congregation. It could not be otherwise than that sooner or later a reaction should set in against these quartette choirs and all the inappropriate, florid music which they have gradually introduced from the operatic and concert stages into the services of the church. Still, it was out of the question to go back to the horrors of Puritan psalmody and, for awhile, reform may have seemed well-nigh impossible. With the spread of musical knowledge, however, some of our churches, as we have said, seem to have awakened to the fact that they have in their own congregations the

means of correcting the evils we have mentioned, that a little drilling of many of their younger members would produce a grand nucleus for congregational singing, which, they begin to see, is the true form of all musical Protestant worship, and they are taking steps to utilize this material and free themselves from the thralldom and reproach of the ordinary quartette choir.

Music certainly has no place in the services of the church unless it serves a religious purpose. The words which it sets forth must be those either of exhortation, prayer or praise. In any case they must be understood by the congregation in order to be more than a mere mummary, and yet, in the very nature of the case, quartette music is seldom so written that the words of the text can be at all understood by any but the singers; in the very nature of the case then, it is usually unfit for church use. Besides, exhortation seems to be best adapted to solo work, and public prayer and praise seem to necessarily call for the union of every heart and of every available voice. Where then does the quartette come in? We are not prepared to say that there is no room for it in the church service, but we insist that, from a religious standpoint, there is very little room for it indeed. Right here we may be asked why a musical journal should treat this question from a religious standpoint and not from an art standpoint purely? Simply because, if music in the church is a part of its religious service, art has nothing to do with it further than to fit it to its end, and when we say that quartette church music is not fitted to express religious thought in public, we say in effect that it is not adapted to its alleged end and is in reality inappropriate, and hence inartistic, not in itself perhaps, but certainly in connection with the services of the church. The æsthetic cannot be here separated from the religious; that which, in a religious service, is not religiously right is perforce æsthetically wrong, and it is from that standpoint that we judge and speak of the matter.

Musical culture will gain by the reform, if it be vigorously pushed; congregational singing will produce more singers, our choral societies will no longer look about in vain for good material, the home as well as the church will become more musical. What if the ideal "thousand dollar soprano," or the sweet church tenor disappear with all their vanity, ignorance and arrogance? The world will probably continue to exist after they cease to be as it existed before they made their appearance. If it be said that "they too must live" we will answer as Dr. Johnson did on another occasion, truthfully, if somewhat brutally, that we "don't see the necessity" at all. We can spare them very well and with them the "music committees," who select them and who are apparently usually selected themselves for their incompetency and lack of judgment in matters musical.

We spoke of pushing the reform vigorously; we must add that it must be pushed intelligently. The expense of the churches for music should not be curtailed, as a rule, but it should be made in a different direction. The money that now goes to pay a sometimes worse than useless choir would be spent to advantage in supplying competent instructors to drill the youthful, and indeed the elder, members of the church in the art of church singing. With some encouragement from the pulpit, there would be no difficulty in forming large classes not only of the Sunday-school attendants but also of their parents and older relatives. The amount of money and energy consumed in paying and drilling a quartette choir would, in competent hands, produce wonderful results, if expended upon the intelligent development of congregational singing. We shall watch with interest the progress of the movement and shall probably revert to the question before many months elapse.

THE NATURE OF MUSIC AND MUSICAL SCALES.

IF the history of music be examined with attention, even if all the evidence possible concerning the music of barbarous nations be collected, this constant phenomenon will be found, that music proceeds by notes clearly separated from one another. Among the immense number of notes adopted for musical purposes, there are only a few that go to make up the various musical systems. A style of music in which it would be necessary to pass from one note to another, through all the intermediate notes, would be almost intolerable. It is true, that our violin and violoncello players, sometimes make use of this style with success. But the slide from one note to another is only tolerated when it is used sparingly and it always remains doubtful whether it would not be better to forbear from it entirely. Music proceeds, then, by musical intervals, precisely as a man walks with separate, firm, and decided steps. It seems that it is in its movement by intervals and by rhythmic steps, as also by the different shades of *piano* and *forte*, *crescendo* and *diminuendo*, *accelerando* and *rallentando*, of *legato* and *staccato*, which constitute musical accent, that the secret of the great impression which music makes upon the human heart resides. It has thus very varied means of completely adapting itself to the psychological movements which constitute any given state of mind, because it is to be observed that music does not express determinate sentiment; however, it is applicable to certain states of mind from which a special sentiment may arise. That this is the case is easily seen from instrumental music; the determinate sentiment is added by means of words united with music. But if the words be taken away, or modified in meaning, it will be seen that the same melody and the same music may be adapted to widely different sentiments.

Music is certainly the least material of all the fine arts. There is no question in it, as in sculpture, of copying idealized nature; nor, as in painting, of uniting to the study of nature the geometrical idea of perspective and the optical idea of colors and their contrasts. Even architecture has a larger basis in nature itself. The trunks of trees and their branches, the grotto, the cavern, have suggested to the architect the first principles of his art, dictated to him by the wants of man and the conditions of the strength of materials; but in music nature offers scarcely anything. It is true that it abounds in musical sounds, but the idea of musical intervals is but little suggested by the song of birds, and the idea of simple ratio is almost entirely wanting, and without these two ideas no music can exist. Man has therefore been obliged to create for himself his own instrument, and this is the reason why music has attained its full development so much later than its sister arts. Music resembles architecture more than any other art, as in it also numerical relations are considered. In fact, the height and width of a building or of a room, the height and width of windows, the thickness and height of columns—in a word, all dimensions are linked together by a numerical relation. But these are only approximate relations which allow of a certain amount of freedom, while in music the relations must be exact, and nature revenges itself by beats, whenever this fundamental law is departed from, however slightly.

In the music of all nations two unfailing characters are found, rhythmic movement and procedure by determinate intervals. The first appertains also to the speech and other acts of man, as walking, swimming, dancing, etc.; the second belongs exclusively to music.

All nations have selected notes to be used, have collected together those intended to be together, and have thus created one or more musical scales.

By musical scale is meant the collection of all the notes, comprised between the fundamental note and its octaves which succeed each other, and are intended to succeed each other, with a certain pre-established regularity. The study of the musical scale gives one of the most important and concise means of judging of the musical state of a nation. The examination of the musical scale is then of the greatest assistance, and for this reason a few hints will here be given on the most important musical systems that history has noticed up to the present time.

It seems strange that a few notes put together in a musical scale should be able to acquire a true importance in the study of music. If it were a question of an assemblage of notes made at hazard or capriciously, the matter would be of no importance; but the musical scale is always the product of the musical activity of many centuries. It is not estab-

lished before music, but is developed with it. A very perfect form of music must have a very perfect scale; an imperfect and primitive form of music, on the other hand, will have a scale of little value.

In this respect, also, the comparison with architecture holds good. In Greek architecture, the distances between column and column, and wall and wall, were small; but the roofs were flat. Everything therefore was reducible to vertical and horizontal lines, and it is this great simplicity that constitutes one of the most beautiful characteristics of this form of architecture. The ancient Etruscans invented the arch, which allows of greater dimensions without impairing stability, and from which comes the vaulted roof, and as a more magnificent form of this, the dome.

The Roman architecture is founded on this new discovery. But the semicircular arch becomes unstable when of large dimensions; it is found that the pointed arch answers the purpose better in certain cases. It allows of and demands a greater height in the buildings, and is accompanied by an admirable development of details which are perfectly adapted to it, and it is thus that the Gothic style in all its immense variety was developed. Thus a simple consideration of stability and strength has caused different nations to find different solutions, and from three simple primitive forms, three magnificent styles of architecture have been developed which differ from each other so much that it would almost be thought that they had nothing in common.

Primitive music is as ancient as history itself. From the high plains of Asia, where many historical traces of it are found, it followed man in his wanderings through China, India and Egypt. One of the most ancient books, the Bible, speaks of music often and from its earliest pages.*

David and Solomon were very musical. They composed psalms full of inspiration, and evidently intended to be sung. To the latter is due the magnificent organization of the singing in the temple of Jerusalem. He founded a school for singers, and a considerable band, which at last reached the number of four thousand trumpeters, the principal instruments being the harp, the cithern, the trumpet, and the drum.

The history of the development of Greek music has a more important bearing on the question now under consideration. It is incontestably established that the Greeks had no true principle of harmony even in their most prosperous times. The only thing that they did in this respect was to accompany in octaves when men and boys executed the same melody.

Thus their instrumentation only served to reinforce the voice part, whether it were played in unison or in octaves, or whether more or less complicated variations were executed between one verse and another, or even between the parts of a verse. With them, music was an auxiliary art, intended to increase, by idealizing it, the effect of words.

The development of their music must be regarded only from this point of view, and in this respect it must be admitted that they arrived at a considerable degree of perfection, notwithstanding the truly primitive form under which it appears at the present time. It was, in fact, a sort of lofty declamation, with more variable rhythm and more frequent and more pronounced modulation than ordinary declamation. This music was much enjoyed by the Greeks, and when it is considered that the Greeks were the most artistic and most creative nation that has ever existed, it becomes necessary to look with care for the refinements which their music must and in fact does contain.

The Greek musical scale was developed by successive fifths. Raising a note to its fifth signifies multiplying its number of vibrations per second by $\frac{3}{2}$. This principle was rigorously maintained by the Greeks; rigorously, because the fourth, of which they made use from the very beginning, is only the fifth below the fundamental note raised an octave. To make the tracing out of these musical ideas clearer, recourse will be had to our modern nomenclature, making the supposition that our scale, which will be studied later on in its details, is already known to the reader; calling the fundamental note *c*, and the successive notes of our scale *d*, *e*, *f*, *g*, *a*, *b*, *c*, with the terms sharps and flats for the intermediate notes, as is done in our modern music. In this scale the first note, the *c*, represents the fundamental note, the others are successively the second, the third, the fourth, the fifth, the sixth, the seventh, and the octave, according to the position which they occupy in the musical scale.

*At Genesis 4:21, speaking of the generations of Cain, it says: "And his brother's name was Jubal. He was the father of all such as handle the harp and organ."

If the *c* be taken as a point of departure, its fifth is *g*, and its fifth below is *f*. If this last note be raised an octave, so as to bring it nearer to the other notes, and if the octave of *c* be also added, the following four notes are obtained:

$$c, f, g, c,$$

whose musical ratios are,

$$1, \frac{2}{3}, \frac{3}{2}, 2.$$

These four notes, according to an ancient tradition, constituted the celebrated lyre of Orpheus. Musically speaking, it is certainly very poor, but the observation is interesting, that it contains the most important musical intervals of declamation. In fact, when an interrogation is made, the voice rises a fourth. To emphasize a word, it rises another tone, and goes to the fifth. In ending a story, it falls a fifth, etc. Thus it may be understood that Orpheus' lyre, notwithstanding its poverty, was well suited to a sort of musical declamation.

Progress by fifths up and down can be further continued. The fifth of *g* is *d*, and if it be lowered an octave its musical ratio will be $\frac{3}{2}$. The fifth below *f* is *b*, whence its musical ratio when raised an octave is $\frac{1}{3}$. We have then the following scale:

$$c, d, f, g, b, c,$$

whose intervals are,

$$1, \frac{2}{3}, \frac{4}{3}, \frac{3}{2}, \frac{2}{3}, 2,$$

which is nothing more than a succession of fifths, all transposed into the same octave in the following way:

$$b, f, c, g, d.$$

This is the ancient Scotch and Chinese scale, in which an enormous number of popular songs are written, especially those of Scotland and Ireland, which all have a peculiar and special coloring.

But the scale can be continued further by successive fifths. Omitting, as the Greeks did, the fifth below *b*, and adding instead three successive fifths upward, we shall have *a* the fifth of *d*, and *e* as the fifth of *a*; and finally *b* as the fifth of *e*.

The ratios of these notes, when brought into the same octave, will be,

$$\frac{27}{16}, \frac{81}{64}, \frac{243}{512},$$

whence the scale will be the following:

$$c, d, e, f, g, a, b, c,$$

with the ratios,

$$1, \frac{1}{2}, \frac{3}{4}, \frac{1}{3}, \frac{2}{3}, \frac{27}{16}, \frac{243}{512}, 1.$$

The first and the second of the last three fifths mentioned above, the *a* and the *e*, were introduced by Terpandro; the last, the *b*, by Pythagoras, whence the Greek scale bears the name of the Pythagorean scale. It is formed, as has been seen, by successive fifths—that is to say, with the fundamental idea of simple ratios.

But it is necessary to observe that the execution of this idea is not entirely happy. It is true that the law of formation is very simple, but the individual notes have, nevertheless, an origin very distant from the fundamental note. The mode of formation of the scale was well suited for tuning the strings of the lyre, and this seems to have been one of the principal motives for adopting this mode of formation; but the interval between any two notes of the scale is anything but simple. It may thus be seen further that some of the notes bear extremely complex ratios to the fundamental note.

This is especially the case with the three notes last introduced into the scale—that is to say, those corresponding to our *a*, *e*, and *b*—which no longer bear simple ratios to the fundamental note, being expressed by the fractions $\frac{27}{16}$, $\frac{81}{64}$, $\frac{243}{512}$.

The last would not be a matter of much importance. The *b* can only be considered as a passing note, which by its open dissonance leads up to the *c*, or other consonant note. Its being more or less dissonant does no harm, and may in certain cases be pleasing. But that the third and sixth bear complex ratios is a grave defect, and this is probably the principal reason why the Greek music did not develop harmony. The Pythagorean third and sixth are decidedly dissonant, and with the fourth and fifth alone no development of harmony is possible, the more so that the interval between the fourth and fifth is rather small, and therefore dissonant.

The Pythagorean scale held almost exclusive sway in Greece. However, in the last centuries before the Christian era—that is to say, during the period of Greek decline in politics and art—many attempts at modifying it are found. Thus, for example, they divided the interval between the notes corresponding to our *c* and *d* into two parts, introducing a note in the middle. At last they went so far as to again divide these intervals in two, thus

introducing the *quarter tone*, which we look upon as discordant. Others again introduced various intervals, founded for the most part rather on theoretical speculations than on artistic sentiment.

All these attempts have left no trace behind them, and therefore are of no importance. But the Pythagorean scale passed from Greece to Italy, where it held sovereign sway up to the sixteenth century, at which epoch began its slow and successive transformation into our two musical scales.

It ought to be added that the Greeks, in order to increase the musical resources of their scale, also formed from it several different scales, which are distinguished from the first only by the point of departure.

The law of formation was very simple; in fact, suppose the scale written as follows:

c, d, e, f, g, a, b, c.

Any note whatever may be taken as a starting point, and the scale may be written, for example, thus:

e, f, g, a, b, c, d, e;

or,

a, b, c, d, e, f, g, a, etc.

It is evident that seven scales in all can be formed in this way, which were not all used by the Greeks at different epochs, but which were all possible. A musical piece, founded on one or other of them, must evidently have had a distinctive character; and it is in this respect, in the blendings of shades, that Greek melody must be considered as more rich than ours, which is subject to far more rigid rules.

The different Greek scales underwent much disturbance in Italy. Ambrose, Bishop of Milan, and later, Pope Gregory the Great, had the merit of re-establishing the first four; and the second, the rest of the Greek scales. Thus ecclesiastical music (the Ambrosian and Gregorian chants) acquired a clearer and more elevated character. It was a recitative on a long-sustained or short note, according to the words that accompanied it, music for a single voice, which is still partially retained, and which may be said to differ from the Greek music only by the purpose for which it is intended.

In the tenth and eleventh centuries an attempt was begun, especially in Flanders, at *polyphonic* music—that is to say, at music for several voices. It consisted in combining together two different melodies, so as not to produce discord. This sort of music also advanced rapidly in Italy. In the time of Guido of Arezzo, the celebrated inventor of musical notation, such pieces were composed, in which frequent use was made of successive fifths—a thing most displeasing to the ear, and which we now look upon as a serious mistake in music. By the impulse of Josquin and Oriando Lassus, the last and perhaps the most important composer of that school, polyphonic music was developed in a surprising manner. Three, four, and more melodies were combined together in a most complicated fashion, in which the art of combination had a much more considerable part than artistic inspiration—mere *tours de force* without any musical worth! Such music was especially cultivated by church-singers, to whom was thus given a means of displaying their own ability. The voices were interwoven in a thousand ways, and the only restraint on the composer was not to produce unpleasant discords. Luther's great Reformation put an end to this fictitious and artificial style of music. Protestantism, rising into importance at that time, made it a necessity that church-singing should be executed by the congregation, and not by a special class of singers. The music was therefore obliged to be simplified to put it within the power of all. The ground was already prepared for this. The Troubadours, Minstrels, and Minnesänger had developed primitive and simple melody, whence sprang madrigals and popular songs. And thus for polyphonic music another form was substituted, in which the different voices sustain each other.

A TALK ON MUSIC.

EXTRACT FROM AN ADDRESS BY PROF. MACFARREN.

MUSIC is of very early date in the history of the world, but in the sense in which we know and enjoy it, it is a comparatively very recent institution. I have strong reasons to think that music rests on scientific bases, that it is not the accidental arrangement of sound formed by the almost capricious exercise even of the most powerful genius, but that it rests upon natural principles which are subject to the laws of the universe as much as the other sciences which daily and hourly are adding to the vast

amount of knowledge of mankind. I believe that with this consideration we may regard music in other than the light of an amusement. Many persons talk of the pleasantness of a musical performance, but it is to be considered that to produce a musical performance many and many scientific facts must be accumulated: the acoustical science, which gives us the very sounds of music; the science of harmony, which teaches us to combine them; the wonderful science which has been from time to time applied to the fabrication of musical instruments; and then those interesting forms of art which are developed in gaining the mastery of those instruments, and acquiring the ability to draw from stretched strings and open tubes, and from that highest of all instruments, the human voice, those sounds which give what is called amusement, and what is often felt as delight. When we consider that the principle of sound itself—the principle which distinguishes musical sound from vague noises,—that this fact of periodic vibration is the very same principle that keeps the planets in their orbits and enables them to make the circuit of the universe, and is also that which induces the stirring of the wind, which, falling upon our auditory organs, gives us the pleasure of hearing continuous sounds—we shall see that in this respect our art has a claim to the highest regard as philosophical fact. When we look still further to the lately proved phenomena that the forms which are made by aerial vibration are identical with some of the primitive forms of shells and plants, and we, by collation of these two phenomena, find that the circumstances which have put substantial creation into the forms in which we behold and teach the facts of the world in which we stand, are the same influences and powers which produce musical sounds—we must feel that we are going in the footsteps of creation by turning those musical sounds to art account. All must respect the art of singing as first in the executive branches of music, since that most beautiful of instruments, the voice of man, is, of all others, that which most appeals to the sympathies of the hearer, and on this account especially—that the singer has at hand what is beyond the scope of the instrumentalist, the words, the poem through which he can declare what the music means which is given to him to utter. Thus the province of the singer stands in front of all others, but the whole of expression is not in the hands of the singer. The study of harmony takes, perhaps, precedence in rank over the others. The fulfilment of the study would take precedence in time, since music must be composed before it can be played. This study of harmony is at the outset less inviting than are any of the others. The student of harmony may be longer before he can show to non-musicians a satisfactory result of his work than the person who in a few months may be able to sing a little song, or to play at least a melody that will interest those who hear him. There is a large mountain to be climbed—studies of works in counterpoint, of the principles of construction, before the smallest composition can be brought together. But let it not be thought for a moment that the whole object of the study of harmony is to enable persons to compose. If every one who went to college and learned logic were to think it an incumbent consequence that he must write a book, alas for the number of readers! In like manner, if everybody who learns the grammar of music were to think it necessary to put—I will not talk of an oratio, a symphony, or a ballad, but say a polka—before the world, the good trains, I fear, would have to be very largely overloaded before the music could be disseminated over the country. The real object of the study of harmony is to enable you to see the merits of the music you play and the music you hear. With no knowledge of the principles of musical construction, with an ignorance of the groundwork on which a work of art is planned, I suppose a person to be in the condition of one who goes to a dramatic performance in a foreign language. The witness of this latter may be greatly interested with the gesticulations, even the modulations of the voice, and with the facial expression of the actor; but, not knowing the meaning of a word, he will have a very small share of the pleasures which that person will enjoy who follows the sense of the words. The person who understands not the grammar of music may hear some pleasing sounds and may even be able, by natural capability, to carry in his head a rhythmical tune, but he cannot probe to the heart of the composition; he cannot perceive the poetical purport of the work if unable to trace this purport through the labyrinth of contrivances which has brought it to its perfection. I have met with persons who could finger fluently, but could give no account of the reason of what they did. Nay, let me tell you a circumstance

which came under my own particular inspection. When a singer could not be induced to sing in time she was challenged to give an account of the time signature of the song on which she was essaying her ignorance. "What is the meaning," she was asked, "of the figure $\frac{3}{4}$ at the head of the piece?" "Oh," she said, "three notes with the right hand and four with the left." The blackest of fogs is not so dense as the ignorance which is represented in the story I have told. Be assured that your time is very admirably spent, very effectively spent, and very usefully for your future in music, which is spent in the study of all those preliminary matters that must be known before a person can pretend to play or sing with confidence, or with the expectation of giving a proper rendering of the piece of music in hand. The pianoforte is the subject which has most candidates. The piano has been the means of bringing music into many a household where it would otherwise have been forever a stranger. Curious is the fact that the invention of the pianoforte in the form in which we know it is far within 200 years. The first instrument which had the present action of striking the strings with hammers instead of plucking them with quills was made, I may say, so recently as the year 1712. Thus, you see, we are far within two hundred years of the birth of the pianoforte. The pianoforte is, of all instruments, the most complete in its power of musical presentment. On the pianoforte may be performed whole music, whereas, however charming the continuous sound of bowed instruments and of wind instruments, and however valuable that power of expression resulting from the increasing or diminishing of a sound during its prolongation, it is impossible on any of these instruments to represent music in its entirety: but the pianist can play, not only the works which are originally composed for the pianoforte, but, by compression, works which are written for a complete band, and thus can take to herself or himself in private the same pleasure from music that a student of literature would have in reading a poem, or a tale, or a history. Thus let me encourage to the utmost those who have given hitherto attention to the pianoforte; and those who have not made that a special subject will, I am sure, take to heart that their violin playing, their flute playing, their singing, will be enhanced in interest to themselves if also they have this knowledge of musical entirety through a facility, (I will not say a thorough command), of moderate execution on the pianoforte. The amount of admirable musical instruction that is now rife in the world is a very admirable and very excellent assurance to you that your progress need never proceed unguided. With the excellent tuition that may be obtained in this district, and, I am happy to say, in many another, I may hope that the course of musical education which is proceeding throughout the country will advance from time to time, not alone to a greater number of aspirants, but, as has been shown in the history of the last four years, to a higher average of successes among those aspirants for honors. I congratulate you, musical students, on the successes you have made, I encourage you to increase those successes by further study; and you who are here, the friends of those students who have to-day succeeded, I congratulate on having in your households, in your families, such opportunities of pleasant enjoyment as will be given you through the talent of our young friends; and you, professors of Liverpool, I congratulate and thank heartily for the excellent skill that you have applied to the cultivation of the talent that has been placed before you.

LAW AND MUSIC.

MR. David Nasmith, well known as the author of several sundry valuable works dealing with law etc., and as an experienced barrister, has recently delivered a thoughtful lecture before the members of the College of Preceptors, which is now in print, entitled "Why should not the Elements of English Law be taught in our Schools?" The lecturer has already labored with success in the direction of engaging a wider and more intelligent public interest in the study of law; and the valuable lecture now referred to, is at once weighty, consistent and dignified addition—as a proposal which is sure to take an ultimate practical shape—to the life-work of one who is honestly determined to bring law within public good. The object of the present article is that of endeavoring to extend to musical students something of the spirit of Mr. Nasmith's proposal to popularize the study of sound law, as a beneficent

knowledge of right and wrong, and as involving the cultivation of mental qualities which can be developed in any direction with real gain to the student of any art or science. At first sight the unexpected juxtaposition of law and music may raise a smile, so far apart do stern, matter-of-fact Law and gentle, emotional, unworldly Music seem to stand. But, when the subject is thought over, the conviction arises that between the beauty of justice and order and the unchangeable logic and truthfulness of art there are existing principles of the nearest possible affinity. The history of the world has revealed three stages of learning: namely, the rudimentary development of general principles, the practice of particular and special forms of study, and the combination of general principles and special studies, as prevailing in our own time; this last condition being a reaping of the world's wide-sown experience and a general "harvest home" of knowledge. Such signs of the times as we see in the expanding powers of general education, now being disclosed on all sides, are not likely to be lost upon so keen and vigilant an observer and so able a jurist as Mr. Nasmith is known to be. His proposal to extend the study of the principles of law is entirely consistent with the progress and growth of intellectual power, and that general application of mind which the painter expressed when he ascribed his success to its real source in the saying, "I mix brains with my colors." In truth, the world, as I have had occasion to observe before, is governed by but a small number of laws. These, however, are so sublime in their far-reaching wisdom as to be of universal applicability. Such laws as those concerning evolution, gravitation and proportion affect the whole world and govern every department of life, whether physical, moral, scientific or artistic; and in all this lies the principle of what a German writer has called the "catholicity of art." It answers all the purposes of the present article to quote only some of the advantages accruing from the study of the principles of law as thoughtfully summarized by Mr. Nasmith in his lecture: "The study of law as to things gradually and necessarily introduces the law as to persons, develops legal rights and wrongs, and leads to the methods of determining the former and redressing the latter. Outlines and elementary notions of the existing law mastered, the study of the philosophy, origin, object and meaning of the law follow." The lesson of this to the musician would be the setting up of thought for sympathy with, and a knowledge of the human mental and emotional requirements of those with whom the artist has to deal, either as a writer or performer. "The study of legal terms is a study of a most important branch of the English vocabulary." The application of this proposition to the case of every educated man—and the musician of these days must be an educated man—is self-evident. "The study of legal definitions requires, and therefore cultivates, accuracy." To gain the power of being accurate is to secure one of the greatest distinctions existing between good and bad art-work. The student of the art of music is one to whom the power of being accurate may save many years of disappointing labor, dealing as he does with multiform and delicate technicalities. "The study of legal classifications engenders and develops method." No quality can surely be more useful to the composer in assorting and developing ideas and in the difficult duty of constructing shapely musical forms than methods; and the possession of method is a matter of importance also to the executant, who is called upon to express musical thoughts with nicely balanced and carefully shaded effects. "The study of legal propositions develops the reasoning faculties." Such development is as necessary to the artist as to the philosopher or lawyer. The musician, indeed, is engaged in the philosophical application of tone effects to the varied requirements of man's strangely combined emotional and intellectual existence, and his labor consequently calls eminently for the exercise of trained reasoning powers. "The knowledge of legal principles is knowledge of positive and practical value." A knowledge of what is useful and what is not begets in the artist a prompt, sound judgment, and the equally valuable power of decisively rejecting that which is bad and accepting that which is good, and a knowledge of legal principles quickens the instinctive judgment of the artist; not to add, such knowledge enables him also to make, what every artist should be, a good and useful citizen. "The study of the law of one country naturally leads to a comparison with the laws of other countries, gradually develops true cosmopolitanism, and enables the mind to form a correct estimate of individuality." This axiom not only points to that blending of human interests whereby humanity is so largely developed and advanced, in which process the artist plays so large

a part, but it also directs that triumph of true cosmopolitanism, the artist himself, in the way of gaining useful knowledge, whereby his artistic power and fame may be more fully extended, and his habits of thought enlarged with safety and advantage. In the concluding paragraph of Mr. David Nasmith's able lecture, he observes: "The two subjects by or through which the principles of social order can alone be taught are religion and law. The one treats of a divine lawgiver, the other of a human; but each teaching resolves itself into the discussion of those principles of human action which are best adapted to secure social order and individual happiness." Without entering here into the consideration of the supreme duty of the musician in connection with the first great principle of religion, the worship of the Source of all good, knowledge, light, and power, a knowledge of the very essence and spirit of pure law as revealed by the divine Lawgiver, and an acquaintance with the codified laws of man built upon the principles of law divine, are matters, not of equal, it is true, but of undeniable importance to the musician as a man and as an artist. It is not for me to presume to enter upon a disquisition regarding the position of the musician as a man; but I am venturing to plead for the intelligent study on his part of the primary principles of law, as a study sure to develop and enlarge his artistic perceptions, which must be based upon trained logical powers, and as a study equally sure to strengthen his knowledge of and sympathy with the humanity it is his glorious destiny to work for. This subject is one deserving the attention of the authorities ruling our musical educational institutions, who might at least institute courses of lectures on law, logic, and philosophy, with advantage to the musicians of the future.—*London Musical Times*.

BAD HOUSES.

BYRNE'S *Times* says: "Theatrical business is so bad in London that even the renewal of 'Richelieu' by Henry Irving—'Twelfth Night' having been a confessed failure—has not drawn large audiences excepting on the first night. There came a story by cable the other day that a certain manager opened his theatre and dismissed the audience of three at nine o'clock. John Rogers says that he was in the house one night when Lotta was playing 'Nitouche.' There were seven people present—whom he names—and they were all dead-heads."

"But Rogers remembers an incident when McKee Rankin played 'Rip Van Winkle' in the Northwest somewhere and there were not a soul in."

"Joseph Brooks mentioned a time when Rachel and Barney Macaulay appeared in East Saginaw, in 'East Lynne,' and at 8:15 there had not come a soul into the house. It was then found that by a printer's mistake the date on the bill read September 8, in place of September 3. But a negro porter of the hotel came to the door and wanted to pass in free. The doorkeeper and the colored man got into a violent discussion and then into a fight, when the negro was finally thrown down stairs. But the fight made such a commotion that a big crowd assembled, and \$170 in that way came into the house. There would not have been a dollar but for that."

"John W. Norton remembered an incident in Memphis. Maggie Mitchell was to have played there supported by DeBar's company from St. Louis. There was ice in the river and Maggie failed to arrive, so an apology was made and the audience were told that by reason of Miss Mitchell's delay the company would give 'Damon and Pythias' instead. But the people of Memphis knew DeBar's company and they all went out except three. One of these was in the gallery. Tom Davey, who was the manager, went up and brought him down. The company did not want to play but Davey insisted. They were being paid and he told them he wanted to see a performance for his money. William Harris was the leading man. They demurred but had to perform. Between the first and second acts one of the three auditors got melancholy and went out and did not return. Between the second and third acts the second of the three sneaked out and was seen no more. Then Davey went and scraped acquaintance with the sole remaining auditor. After the third act he asked him out to take a drink and forgot all about the play, and so the fourth act was given to not a soul in the house. But Davey and his friend came back for the fifth and insisted on its being gone through with to the letter. 'That is the only instance,' said Mr. Brooks, 'that I know of where a play was performed mainly to one person and one act to nobody at all.'

"It is quite certain that we never know such business as this in New York. There was a Saturday matinee of John T. Raymond last season at the Third Avenue Theatre, when the whole audience numbered thirty persons. It was the smallest audience we have ever known in New York. Some years ago, the Florences played the 'Ticket of Leave man,' at the Eagle Theatre, (subsequently the Standard), to \$17 in money. But it needs something very bad as a rule, that will not draw at least \$100. And yet the changes in popular taste are singular. Edwin Booth played at the Fifth Avenue some six years ago, for a week to an average of \$250 a night, and one night of the same season, in the same theatre, Joseph Jefferson played 'Rip Van Winkle' to \$70 receipts."

GRAND OPERA THE PRESENT SEASON.

AS we had foreseen and prophesied, Col. Mapleson, who was to be slaughtered by Abbey and the Metropolitan management, has the field of Grand Opera all to himself. He has engaged a first-class company and will doubtless have a successful season. The Metropolitan is to have a season of German Opera, under the management of Dr. Damrosch. What a pity it is that Dr. Damrosch has not as much business sense as musical knowledge. The venture is bound to be a miserable failure. We are not discussing the merits or demerits of German Opera—but one thing is quite certain the American people will have none of it and the Germans, economical in everything, are especially so in the matter of expense for operatic performances. Materna and Lehmann will hardly be serious counter-attractions to Patti and Nevada, Brandt to Scalchi and so on down the list. If a provincial tour is dependent upon success in New York, St. Louis will never hear Dr. Damrosch's troupe. Mapleson, who knows more about managing opera in a minute than Dr. Damrosch will ever learn, writes:

"I hear the Metropolitan is going to try German opera, with Dr. Damrosch. I wish them luck. I tried Wagner at Her Majesty's, under the great composer's personal supervision. I had the best of singers, and the scenery, dresses, armor, properties and steam engines were loaned me from Munich, by command of the King of Bavaria. My loss on the six weeks' season—one-half of the total loss—was about \$30,000." Of course, Dr. Damrosch has not that amount of money to lose, but it is said that he is backed by a wealthy lover of German music, and has also a promise of help from some of the stockholders of the Metropolitan, as individuals. As a body it is unlikely that they will more than let Dr. Damrosch have the house on favorable terms.

THE POWER OF SCOTCH MUSIC.

THE following instance shows that Scotch music will make a Scotchman do anything when out of his country. A gentleman, who was a first-rate performer of Scotch music on the violin, spent a winter in Exeter, and of course, soon became acquainted with the musical dilettanti of the place. Dining one day with a professor, the conversation turned upon Scotch music, and a strong argument arose as to its bearing competition with foreign music—the Scotchman, whom we shall for the present designate the Fiddler, insisted that, when properly played, nothing could excel it; the Professor on the other hand, insisted that it was only fit for the barnyard.

"I'll tell you what," says the Fiddler, "I'll lay you a bet of five pounds that if a party of Scotchmen can be got together, I'll make them shed tears one minute, sing the next and dance the third."

"Done," said the Professor, "and if your music is capable of that, I will not only pay the five pounds with pleasure, but will be convinced that it is the most enlivening, pathetic and best music in the world."

The difficulty arose as to getting an opportunity for the trial; but being informed that a number of young Scotchmen were to dine at a certain hotel on the anniversary of Burns' birthday, it was agreed to pay them a visit. It was considered a capital opportunity by Fiddler, for these young men, being principally raw-boned, overgrown Scotch lads, who had recently left their own country to carry tea in the neighborhood, were the very ones upon whom he was sure to make a hit.

All being arranged, and the utmost secrecy being agreed upon, the eventful day was anxiously looked for. At length it came, and the Fiddler and Pro-

fessor, by an introduction to one of the party got an invitation to the dinner. There were twelve altogether sat down, and a right merry party they soon became, for the whiskey toddy was not spared when the memory of any of Scotia's bards was proposed. The Fiddler was not long in perceiving that he had got among a right musical set and he waited patiently till they were in that happy state when they were fit for anything. At length he gave the Professor a wink, who at once proposed that his friend should favor them with a Scotch tune on the violin.

"Capital, capital!" cried the whole party.

The violin was brought, and all were in breathless anxiety. The Fiddler chose for his first tune, "Here's a Health to Them that's Awa," and played it in the most solemn and pathetic manner.

"That's a wofu' tune," said a great, big rawboned youth to his next neighbor.

"It is that, Sandy. There's mickle in that tune, mon. It reminds me o' ane that's gane," Jamie at the same time giving a deep sigh and drawing his hand over his long gaunt face to hide the tears which were trickling down his cheeks.

The Fiddler with his keen eye soon perceived that before he got through the second part of the tune he would have them all in the same mood. He therefore threw his whole soul into the instrument, played the tune as he had never done before; and as the last four bars of the tune died away like a distant echo, there was not a dry cheek among the company. "Now is the time," thought the Fiddler; and without stopping a moment he struck up, in a bold, vigorous style, "Willie Brew'd a Peck o' Maut." In went the handkerchiefs, away went the tears.

"Chorus!" cried the Fiddler, and in an instant all struck up—

"For we are nae fou, we're nae that fou,
But just a dapple in our e'e;
The cock may crawl, the day may daw'
But aye we'll taste the barley bree."

The song ended, up struck the Fiddler in his best style the reel of "Jenny, dang the Weaver."

"Scotland forever!" cried Jamie, and in an instant tables, chairs and glasses were scattered in all directions, the whole party dancing and jumping like madmen.

Out ran the affrighted Professor—for he did not know what might come next—up came the landlady with her terrified train of inmates. But none durst enter the room, the hurrahs and thumps upon the floor being boisterous; and it was only upon the entry of a Scotch traveler, who had just arrived and who cried to the Fiddler for any sake to stop, that order was restored.

It is needless to say that the Professor paid his bet cheerfully, and was fully convinced of the effect of Scotch music when properly played, and that the landlady took care that the Fiddler never came into her house again for Burns' anniversary dinner.
Scottish-American.

A STAGE SULTAN.

SOME amusing stories are told of the strategy resorted to by the underpaid actors to get a good meal now and then. The theatre of a certain French provincial town was once in the very depths of impecuniosity, its company unpaid, and nigh upon starvation—all save the manager himself, whose versatile manner and ready wit enabled him to obtain credit and fare well. One night, however, a clever utility man managed to get a capital supper out of him, and to eat it on the stage itself. The piece being represented was Voltaire's "Bajazet." There is a speech in it where the Grand Vizier expresses in high-flown language his utmost attachment to Bajazet, and offers to sacrifice fortune and life to his person. Great was the astonishment and amusement of the audience, on hearing from the lips of the bejeweled and glittering Sultan—personated by the utility man—the following tag, addressed to the Grand Vizier, played by the manager—"Are you indeed so devoted to me?" Evidently taken aback, the Vizier responded, "Bismillah on my head be it if I show it not! (*Sotto voce.*) What the deuce do you mean by this trash? Get on with the part." The Sultan not taking the least notice of the whisper, continued—"Well then, most faithful servant and friend, I'll test you! Send forth to the nearest cookshop for six sous' worth of fried potatoes, for Allah is good, and knows that I have had no dinner to-day, and, by the Prophet, I am hungry." The audience roared, and would not allow the piece to proceed until the tricky manager had procured from a close adjoining restaurant a *recherche* dinner, which they forced the willing and famished Sultan to eat under their eyes.



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This is undoubtedly the best fantasia for amateurs published. Liszt, Prudent, and others have written some excellent concert fantasias upon airs from this popular opera, but their technical difficulties place them beyond the reach of any but professional pianists. The difficulties presented by this composition, on the contrary, are only such as good amateurs can readily master, and yet it is hardly second to those we have mentioned in effectiveness.

"RUSTLING LEAVES,"—(Valse caprice.)

Emmy Schaeffer-Klein

As a *valse de salon* this has all the elegance of the best work of Wollenhaupt or Schulhoff. We can commend it to our readers as worthy of being studied in private and played in public.

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Lucia di Lammermoor.

Donizetti.

Jean Paul.

Moderato $\text{♩} = 72$.

The musical score is written for piano and voice. It consists of five systems of staves. The piano part is in the lower staff, and the vocal part is in the upper staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Moderato' with a quarter note equal to 72 beats per minute. The score includes various musical notations such as dynamics (f, sf, p, dolce), articulation (accents, slurs), and fingerings (numbers 1-5). Pedal marks ('Ped.') are placed below the piano staff at several points. The vocal part features complex melodic lines with many triplets and slurs. The piano part provides a rhythmic and harmonic accompaniment, often using triplets and chords. The score is a page from a larger work, as indicated by the page number '441' in the top right corner.

This page of piano sheet music, numbered 442, contains six systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and ornaments. Performance instructions are provided throughout the piece:

- System 1:** Includes *Ped.* (Pedal) markings and the instruction *simili.* (simile).
- System 2:** Includes *Ped.* markings and a *f* (forte) dynamic marking.
- System 3:** Includes *Ped.* markings and the instruction *Cantabile.* (Cantabile).
- System 4:** Includes *Ped.* markings and a *f* (forte) dynamic marking.
- System 5:** Includes *Ped.* markings and a *sf* (sforzando) dynamic marking.
- System 6:** Includes *Ped.* markings and the instruction *marcato il basso.* (marcato il basso).

The music features complex rhythmic patterns, including triplets and sixteenth notes, and is characterized by frequent use of the sustain pedal.

The musical score for 'The Swan' by Camille Saint-Saëns is presented in a single system. The treble staff contains the vocal melody, which is a simple, elegant line. The bass staff provides a piano accompaniment, featuring a series of chords and a melodic line. The score includes fingerings, a 'Ped.' (pedal) marking, and a 'Coda' section.

The musical score for 'The Swan' by Camille Saint-Saëns is presented in a two-staff format. The piano part is on the left, and the vocal part is on the right. The piano introduction is marked with 'Ped.' (pedal) and 'f' (forte). The vocal entry is marked with 'f' (forte). The piano solo section is marked with 'Ped.' and 'f' (forte). The score is in 3/4 time and G major.

The musical score for 'The Rose Tree' is presented in a single system with two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte dynamic marking (*f*). The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' in a circle. The lower staff is in bass clef and features a continuous accompaniment of eighth notes, also with some triplets. Pedal points are marked with 'Ped.' at the beginning and after several measures. The word 'simili.' is written above the bass staff in the middle of the piece. The score concludes with a final cadence in the bass staff, marked with fingerings 1, 2, 3, and 4.

dolce.

Ped. * *Ped.* *Ped.* *Ped.* *

Larghetto ♩ - 72. *Cantabile.*

The musical score consists of six systems of grand staves (treble and bass clef). The tempo is marked *Larghetto* with a tempo of 72 beats per minute, and the character is *Cantabile*. The key signature has one sharp (F#). The notation includes various note values, rests, and dynamic markings: *p* (piano), *f* (forte), *sf* (sforzando), and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5. Pedal points are marked with *Ped.* and asterisks (*). The piece features a variety of musical textures, including arpeggiated figures, block chords, and melodic lines. The first system begins with a piano (*p*) dynamic and a *Larghetto* tempo. The second system continues the piano texture. The third system introduces a forte (*f*) dynamic and a *sf* (sforzando) marking. The fourth system features a *sf* (sforzando) marking and a *Ped.* marking. The fifth system features a *mf* (mezzo-forte) marking and a *Ped.* marking. The sixth system features a *f* (forte) marking and a *Ped.* marking.

First system of musical notation. Treble and bass staves. Treble staff contains chords and arpeggios. Bass staff contains a melodic line with triplets and sixteenth notes. Pedal points are indicated by 'Ped.' below the bass staff. Dynamics include *sf* and *f*.

Second system of musical notation. Treble and bass staves. Treble staff contains chords and arpeggios. Bass staff contains a melodic line with triplets and sixteenth notes. Pedal points are indicated by 'Ped.' below the bass staff. Dynamics include *sf* and *ff*. A double asterisk (*) is present at the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff contains chords and arpeggios. Bass staff contains a melodic line with triplets and sixteenth notes. Pedal points are indicated by 'Ped.' below the bass staff. Dynamics include *f*. A double asterisk (*) is present at the end of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff contains chords and arpeggios. Bass staff contains a melodic line with triplets and sixteenth notes. Pedal points are indicated by 'Ped.' below the bass staff. Dynamics include *cres.*. A double asterisk (*) is present at the end of the system.

Fifth system of musical notation. Treble and bass staves. Treble staff contains chords and arpeggios. Bass staff contains a melodic line with triplets and sixteenth notes. Pedal points are indicated by 'Ped.' below the bass staff. Dynamics include *ff* and *sf*. A double asterisk (*) is present at the end of the system.

Sixth system of musical notation. Treble and bass staves. Treble staff contains chords and arpeggios. Bass staff contains a melodic line with triplets and sixteenth notes. Pedal points are indicated by 'Ped.' below the bass staff. Dynamics include *sf* and *p*. A double asterisk (*) is present at the end of the system.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes various fingerings indicated by numbers 1-5 above the notes. The piano accompaniment consists of chords and single notes, with some measures featuring a 1 3 4 fingering. The score concludes with a double bar line and a small star symbol.

a tempo.

rit.

mf

4 2 1
4 2 1
5 2 1
4 2 1
4 2 1

[illegible]

L'Allegretto. Ped.

p *sf* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

The musical score for the piano introduction of 'The Merry Widow' waltz is presented on two staves. The right hand (treble clef) plays a repeating eighth-note pattern, often beamed in groups of four, with fingerings 4, 2, 5, 3 indicated. The left hand (bass clef) provides a bass line with eighth notes and rests, also featuring fingerings 3, 2, 5, 3. Pedaling instructions ('Ped.') are placed below the bass staff at the beginning of each measure. The key signature has one sharp (F#), and the time signature is 3/4.

First system of musical notation, measures 1-6. The music is in treble and bass staves. It features a series of eighth-note chords in the right hand and single notes in the left hand. Pedal points are indicated by 'Ped.' below the bass staff in measures 1, 3, 5, and 6. Fingering numbers (1-5) are shown above the notes.

Second system of musical notation, measures 7-12. Continuation of the eighth-note chord pattern. Pedal points are indicated by 'Ped.' below the bass staff in measures 8, 10, and 12.

Third system of musical notation, measures 13-18. Measures 13-15 are marked 'rit.' (ritardando). Measure 16 is marked 'ard.' (accelerando) and 'a tempo.' (return to tempo). Measure 17 has a 'mf' (mezzo-forte) dynamic. Pedal points are indicated by 'Ped.' below the bass staff in measures 13, 15, 17, and 18.

Fourth system of musical notation, measures 19-24. Measures 19-21 are marked 'Con fuoco.' (with fire). Measures 22-24 are marked 'f' (forte) and 'sf' (sforzando). Pedal points are indicated by 'Ped.' below the bass staff in measures 19, 21, 23, and 24.

Fifth system of musical notation, measures 25-30. Measures 25-27 are marked 'rit.' (ritardando). Measures 28-30 are marked 'Presto.' (very fast). Dynamics include 'f' (forte) and 'ff' (fortissimo). Pedal points are indicated by 'Ped.' below the bass staff in measures 25, 27, 29, and 30.

Sixth system of musical notation, measures 31-36. Measures 31-33 are marked 'ff' (fortissimo). Measures 34-36 are marked 'f' (forte). Pedal points are indicated by 'Ped.' below the bass staff in measures 31, 33, and 35.

RUSTLING LEAVES.

RAUSCHENDE BLÄTTER.

WALTZ.

Emmy Schaefer-Klein.

Allegretto $\text{♩} = 80$.

Introduction.

p

mf *sempre.* *dim.* *rit.*

Tempo di Valse.

f

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

First system of musical notation. The treble clef staff contains a series of chords and a melodic line with a 10-measure slur. The bass clef staff contains chords and a melodic line. Pedal points are indicated below the bass staff. Dynamics include *f* (forte) and *ff* (fortissimo).

Second system of musical notation. The treble clef staff contains a series of chords and a melodic line with various fingerings (1, 2, 3, 4, 5). The bass clef staff contains chords and a melodic line. Pedal points are indicated below the bass staff.

Third system of musical notation. The treble clef staff contains a series of chords and a melodic line with various fingerings (1, 2, 3, 4, 5). The bass clef staff contains chords and a melodic line. Pedal points are indicated below the bass staff.

Fourth system of musical notation. The treble clef staff contains a series of chords and a melodic line with various fingerings (1, 2, 3, 4, 5). The bass clef staff contains chords and a melodic line. Pedal points are indicated below the bass staff.

Fifth system of musical notation. The treble clef staff contains a series of chords and a melodic line with various fingerings (1, 2, 3, 4, 5). The bass clef staff contains chords and a melodic line. Pedal points are indicated below the bass staff.

Sixth system of musical notation. The treble clef staff contains a series of chords and a melodic line with various fingerings (1, 2, 3, 4, 5). The bass clef staff contains chords and a melodic line. Pedal points are indicated below the bass staff.

espressivo.
dolce

Ped. Ped. Ped. Ped. *

Ped. Ped. Ped. Ped. *

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *f*

[illegible]

A musical score for the song "The Rose Tree". The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The melody is in G major (one sharp) and 4/4 time. It consists of 16 measures. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The score includes fingerings (1, 4, 3, 2) and a "Ped." (pedal) marking. The title "The Rose Tree" is written in a decorative font at the bottom.

espressivo.

Ped. *Ped.* *Ped.* *Ped.*

The musical score for "The Rose Tree" is presented in a two-staff format. The treble staff contains the melody, which begins with a quarter rest followed by a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment, primarily using quarter and eighth notes. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. At the bottom of the page, there are five instances of the word "Ped." (pedal) and two asterisks, indicating where the piano pedal should be used.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The melody is in G major (one sharp) and 4/4 time. It consists of 16 measures. The piano accompaniment is in the same key and time, featuring chords and arpeggiated figures. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The melody is written on a single staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The score is divided into two systems of eight measures each. The first system ends with a repeat sign, and the second system ends with a double bar line. The piano accompaniment includes a "Ped." (pedal) marking under the first measure of each system. The melody includes a "Ped." marking under the first measure of each system. The score is titled "The Rose Tree" and is attributed to "J. S. G. & Co. Boston".

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The piece includes several measures marked "Ped." (pedal) and a section marked with an asterisk (*). The notation includes various musical symbols such as notes, rests, and accidentals.

First system of musical notation, measures 1-4. The bass staff contains a descending sequence of chords with fingerings 5, 4, 3. The treble staff features a series of chords with fingerings 5, 3, 1 and 5, 2, 1. Measure 4 includes a triplet of eighth notes (2, 3, 1) and a sixteenth-note scale (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12).

Second system of musical notation, measures 5-8. The bass staff has a descending sequence of chords with fingerings 5, 4, 3. The treble staff has a series of chords with fingerings 5, 3, 1 and 5, 2, 1. Measure 8 includes a triplet of eighth notes (2, 3, 1) and a sixteenth-note scale (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12).

Third system of musical notation, measures 9-12. The bass staff has a descending sequence of chords with fingerings 5, 4, 3. The treble staff has a series of chords with fingerings 5, 3, 1 and 5, 2, 1. Measure 12 includes a triplet of eighth notes (2, 3, 1) and a sixteenth-note scale (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12).

Fourth system of musical notation, measures 13-16. The bass staff has a descending sequence of chords with fingerings 5, 4, 3. The treble staff has a series of chords with fingerings 5, 3, 1 and 5, 2, 1. Measure 16 includes a triplet of eighth notes (2, 3, 1) and a sixteenth-note scale (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12).

Fifth system of musical notation, measures 17-20. The bass staff has a descending sequence of chords with fingerings 5, 4, 3. The treble staff has a series of chords with fingerings 5, 3, 1 and 5, 2, 1. Measure 20 includes a triplet of eighth notes (2, 3, 1) and a sixteenth-note scale (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12).

Sixth system of musical notation, measures 21-24. The bass staff has a descending sequence of chords with fingerings 5, 4, 3. The treble staff has a series of chords with fingerings 5, 3, 1 and 5, 2, 1. Measure 24 includes a triplet of eighth notes (2, 3, 1) and a sixteenth-note scale (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12).

HEATHER ROSE.

Revised Edition by the Author.

Gustave Lange Op. 78. No 3.

Andante cantabile. ♩ — 88.

The musical score is written for piano and voice. It begins with the tempo marking *Andante cantabile* and a quarter note followed by the number 88. The key signature is one flat (B-flat). The score is divided into five systems, each with a piano staff and a vocal staff. The piano part features a steady accompaniment of eighth and sixteenth notes, often with fingerings indicated above the notes. The vocal part consists of a single melodic line with various ornaments and fingerings. Performance instructions include *mf dolce* at the beginning, *cres.* (crescendo) in the second system, *p* (piano) in the third system, *mf cantando* in the fourth system, and *dim.* (diminuendo) at the end of the fifth system.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment. Dynamics: *mf* (mezzo-forte) at the beginning and *cres.* (crescendo) towards the end.



Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *mf* (mezzo-forte). *Con anima.* (With soul) is written above the staff.



Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment.



Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *p* (piano) at the beginning and *cres.* (crescendo) towards the end.



Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *mf* (mezzo-forte).



Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked "Allegretto". The score consists of 16 measures, divided into two systems of eight measures each. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1 through 5 above the notes. The first system ends with a repeat sign, and the second system begins with a first ending bracket. The score concludes with a final cadence. The lyrics "The Rose Tree" are written below the staff, aligned with the melody. The word "The" is under the first measure, "Rose" under the second, "Tree" under the third, and "The" under the fourth. The word "The" is under the fifth measure, "Rose" under the sixth, "Tree" under the seventh, and "The" under the eighth. The word "The" is under the ninth measure, "Rose" under the tenth, "Tree" under the eleventh, and "The" under the twelfth. The word "The" is under the thirteenth measure, "Rose" under the fourteenth, "Tree" under the fifteenth, and "The" under the sixteenth.

The image shows a page from a musical score for the song "L'Espresso" by Debussy. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is written in two staves with a grand staff (treble and bass clefs). The music is in 3/4 time and G major. The vocal line begins with a series of eighth and sixteenth notes, followed by a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The score includes various musical notations such as slurs, fingerings, and dynamics. The dynamic marking "mf cantando." is present in the vocal line. The page is numbered "5" in the top right corner.

[illegible]

Handwritten musical score for the piano part of 'L'Espresso' by Debussy. The score is written on two staves, Treble and Bass clef. The key signature is one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes fingerings (1-5) and dynamics such as *f* *sempre cres.* and *ff*. The piece concludes with a double bar line and repeat dots.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line, likely for a voice or a single instrument. The melody is written on a single staff with a treble clef. The key signature has one sharp (F#). The time signature is 2/4. The score consists of 16 measures. The first measure is marked *dim.* (diminuendo). The second measure is marked *mf* (mezzo-forte). The third measure is marked *cres.* (crescendo). The fourth measure is marked *mf*. The fifth measure is marked *mf*. The sixth measure is marked *mf*. The seventh measure is marked *mf*. The eighth measure is marked *mf*. The ninth measure is marked *mf*. The tenth measure is marked *mf*. The eleventh measure is marked *mf*. The twelfth measure is marked *mf*. The thirteenth measure is marked *mf*. The fourteenth measure is marked *mf*. The fifteenth measure is marked *mf*. The sixteenth measure is marked *mf*. The score includes various musical notations such as notes, rests, and dynamic markings.

This image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and violin. The piano part is in the lower staff, and the violin part is in the upper staff. The score includes fingerings, dynamics like 'cres.' and 'ff', and a fermata over the final measure.

FAUST.

Gounod.

Carl Sidus Op. 129.

Tempo di Marcia ♩ — 112.

Secondo.

The musical score is written for piano and consists of two systems. The first system is marked 'Tempo di Marcia' (112 bpm) and 'Secondo'. It begins with a piano introduction in 4/4 time, marked with a forte (f) dynamic. The melody is in the right hand, and the bass line is in the left hand. The second system is marked 'Andante' (108 bpm) and also begins with a piano introduction in 4/4 time, marked with a forte (f) dynamic. The melody is in the right hand, and the bass line is in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings.

FAUST.

Gounod.

Carl Sidus Op. 129.

Tempo di Marcia ♩ - 112.

Primo.

f

f

f

p *cres.*

sf *leggiere.*

Andante ♩ - 108.

p

Secondo.

Handwritten musical score for the 'Secondo' section. It consists of two systems of piano and bass staves. The piano part features complex, rapid fingerings (e.g., 5 4 3 2 1, 4 3 2 1, 5 4 3 2 1) and includes markings for 'Ped.' (pedal) and 'Ped.' with a star symbol. The bass part provides a harmonic accompaniment with various note values and rests.

Mouvement de Valse $\text{♩} = 88$.

Handwritten musical score for the 'Mouvement de Valse' section, marked $\text{♩} = 88$. It consists of three systems of piano and bass staves. The piano part features complex fingerings (e.g., 5 4 3 2 1, 4 3 2 1, 5 4 3 2 1) and includes dynamic markings: *p* (piano), *mf* (mezzo-forte), *cres.* (crescendo), and *mf*. The bass part provides a harmonic accompaniment with various note values and rests.

Primo.

The first system of musical notation for the 'Primo' section. It consists of two staves. The upper staff contains a complex melodic line with many slurs and fingerings (1-5). The lower staff contains a bass line with fewer notes and some slurs. Dynamics include *mf* (mezzo-forte) at the beginning and *p* (piano) towards the end.

The second system of musical notation for the 'Primo' section. It continues the melodic and bass lines from the first system. The upper staff has many slurs and fingerings. The lower staff has some rests and a few notes. The system ends with a double bar line.

Morement de Valse 88.

The first system of musical notation for the 'Morement de Valse' section. It consists of two staves. The upper staff contains a melodic line with slurs and fingerings. The lower staff contains a bass line with rests. The dynamic is *p* (piano).

The second system of musical notation for the 'Morement de Valse' section. It continues the melodic and bass lines. The upper staff has many slurs and fingerings. The lower staff has some notes and rests. The dynamic is *mf* (mezzo-forte).

The third system of musical notation for the 'Morement de Valse' section. It continues the melodic and bass lines. The upper staff has many slurs and fingerings. The lower staff has some notes and rests. The dynamic is *cres.* (crescendo) and *mf* (mezzo-forte).

The fourth system of musical notation for the 'Morement de Valse' section. It continues the melodic and bass lines. The upper staff has many slurs and fingerings. The lower staff has some notes and rests. The system ends with a double bar line and a repeat sign.

Secondo.

This musical score, titled "Secondo.", is written for piano and organ. It consists of six systems of staves. The piano part is primarily in the right hand, with some left-hand accompaniment in the first system. The organ part is in the left hand, often playing sustained chords or moving lines. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *f* (forte) to *ff* (fortissimo), with intermediate markings like *mf* (mezzo-forte) and *cres.* (crescendo). The organ part features a series of chords that build in intensity towards the end of the piece. The piano part includes several triplet figures and slurred passages. The overall structure suggests a short, expressive piece, possibly a second ending or a variation.

The score is written for piano and organ. The piano part is primarily in the right hand, with some left-hand accompaniment in the first system. The organ part is in the left hand, often playing sustained chords or moving lines. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *f* (forte) to *ff* (fortissimo), with intermediate markings like *mf* (mezzo-forte) and *cres.* (crescendo). The organ part features a series of chords that build in intensity towards the end of the piece. The piano part includes several triplet figures and slurred passages. The overall structure suggests a short, expressive piece, possibly a second ending or a variation.

This page of musical notation is for a piano piece, likely a solo or a duet. It consists of five systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring numerous fingerings (numbers 1-5) and articulations (accents, slurs). The piece begins with a *p* (piano) dynamic and a *Cantabile* tempo marking. The first system includes a *Primo* marking above the staff. The second system features a *p* marking. The third system includes a *mf* (mezzo-forte) marking. The fourth system includes a *cres* (crescendo) marking. The fifth system includes a *cen* (crescendo) marking, a *do. f* (do forte) marking, and a *f* (forte) marking. The piece concludes with a *sf* (sforzando) and *ff* (fortissimo) marking.

ALICE.

ALICE WO BIST DU!

Words by W. Guernsey.

Music by J. Ascher.

Andante con espressione. ♩ - 96.

The piano introduction is in 3/4 time, marked 'Andante con espressione' with a tempo of 96 beats per minute. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody includes fingerings (e.g., 2, 1, 3, 4, 3, 2) and dynamic markings like 'p' (piano), 'cres.' (crescendo), and 'rit.' (ritardando). The accompaniment consists of chords with fingerings (e.g., 1, 2, 4, 3, 4). Pedal points are indicated below the left hand.

1. Qual in-cli. . ta stel - la In cie - lo se - ren... Tu schia-ri'o mia
 2. Der Wasser - fall ström-te Doch ruh - ig lag al - le Welt Im Schlummer lag
 1. Ihrschlaft wohl ihr Vög - lein! Wie hell leich-tet dort ein Stern; Sein Strahl färbt das

The vocal melody is in 3/4 time, marked 'Andante con espressione'. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody includes fingerings (e.g., 1, 2, 3, 4, 3, 2) and dynamic markings like 'p' (piano). The accompaniment consists of chords with fingerings (e.g., 1, 2, 4, 3, 4). Pedal points are indicated below the left hand.

1. The birds sleep - ing gent - ly, Sweet Ly-ra gleameth bright; Her rays tinge the
 2. The night dew was fall - ing, Just as it fall-eth now, And all things slept
 1. Au loin tout sommeil-le, Du jour l'as-tre s'en-fuit, Phoé-bé luit, rer.

The piano accompaniment is in 3/4 time, marked 'Andante con espressione'. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody includes fingerings (e.g., 1, 2, 3, 4, 3, 2) and dynamic markings like 'p' (piano). The accompaniment consists of chords with fingerings (e.g., 1, 2, 4, 3, 4). Pedal points are indicated below the left hand.

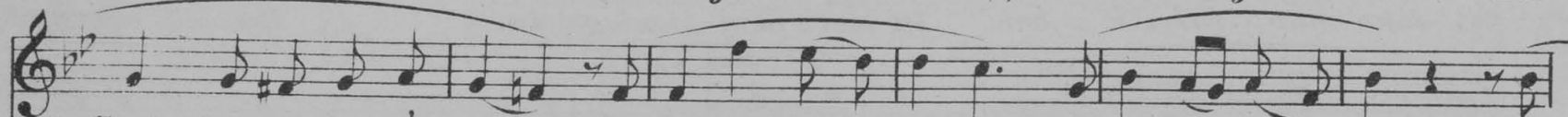
1. bel - la Tu ac-cen-di il mio sen E gio - ja ne sen - to Dol-
 2. Al - les! Du bist es die mir fehlt. Ich such' dich am Tei - che, Ich
 1. Wald - laub, So still ist's nach und fern. Der Wind grüsst mich klagend, Süß

The vocal melody is in 3/4 time, marked 'Andante con espressione'. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody includes fingerings (e.g., 1, 2, 3, 4, 3, 2) and dynamic markings like 'p' (piano). The accompaniment consists of chords with fingerings (e.g., 1, 2, 4, 3, 4). Pedal points are indicated below the left hand.

1. for - est, And all seems glad to-night, The winds sigh - ing by me
 2. gent - ly! Ah! Al - ice, where art thou! I've sought thee by lake - let, I've
 1. meil - le, Tout semble heu-reux la nuit, Moi seul à cette heu-re Moi

The piano accompaniment is in 3/4 time, marked 'Andante con espressione'. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody includes fingerings (e.g., 1, 2, 3, 4, 3, 2) and dynamic markings like 'p' (piano). The accompaniment consists of chords with fingerings (e.g., 1, 2, 4, 3, 4). Pedal points are indicated below the left hand.

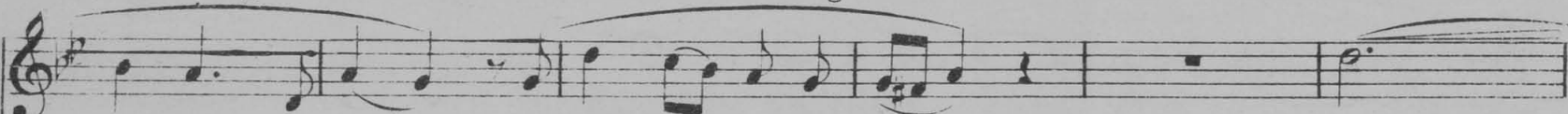
1. cez - za co - tal... Che a dirne il con - ten - to Il la - bro non - val. A.
 2. su - che dich in dem Wald, Dort dort wo am Strande Der Wind bläst und kalt. Ich
 1. kühlend mein heiss Gesicht; Der Bach fliesst so lautlos; Dich Alice find'ich nicht. Ein



1. Cool - ing my fe-ver'd brow; The stream flows as ev - er, Yet Al - ice where art thou? One
 2. sought thee on the hill, And in the pleasant wildwood, When winds blew cold and chill; I've
 1. seul, tris-te, a - bat - tu; Je souffre et je pleu-re, A - lice, où donc es tu? I.



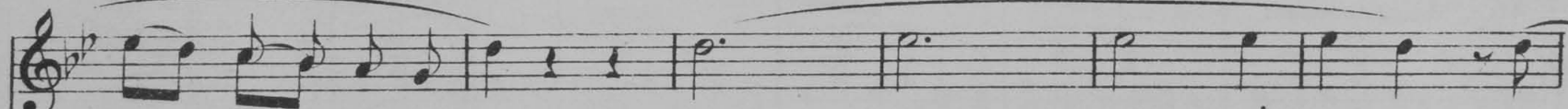
1. ver non mi ca - le Del mon - do i te - sor Del
 2. such dich auf Er - den, Ich blick zum Himmel auf, Ich
 1. Jahr ist ge - schie - den! In mei - nem Arm lagst du - In



1. year back this e - ven, And thou wert by my side, And
 2. sought thee in for - est, To heav'n I'm looking now; To
 1. ci cha - que soir, Ta voix m'a dit "je t'ai-me!" Ah!



1. mon - do i te - sor. A. - ver non mi ca - le, A.
 2. blick zum Himmel auf, Hin - auf zu den Ster - nen, Ich
 1. mei - nem Arm lagst du - Du schwurst, mich zu lie - ben, Ein



1. thou wert by my side, Vow - ing thou would'st love me; One
 2. heav'n I'm looking now. Oh! there, 'mid the star - light, I've
 1. près de moi reviens t'a - soir, Ah! viens, toi que j'ai - me, Mon



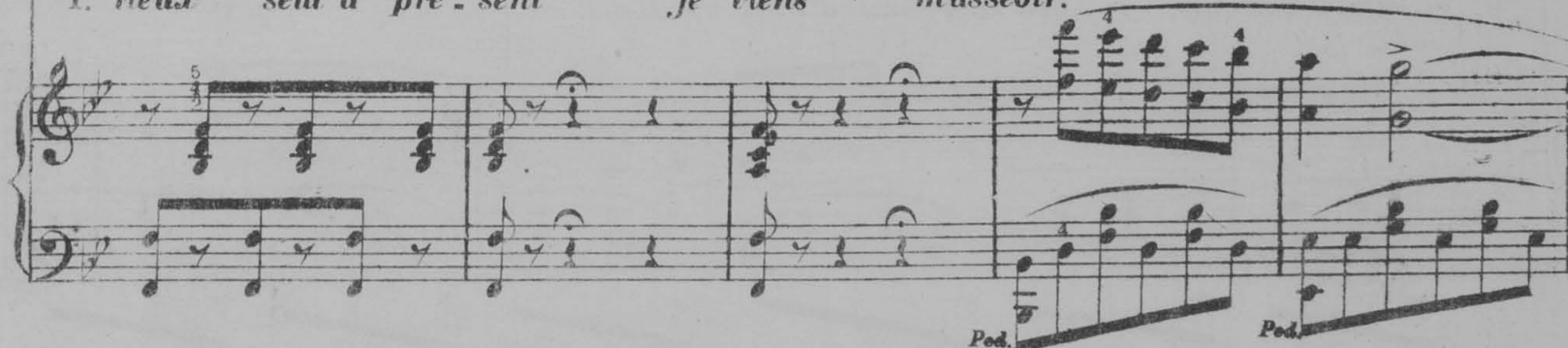
1. ver non mi ca - le Del mon - do i te - sor Un re - . gno non
 2. such' dich auf Er - den, Ich blick zum Himmel auf, Dort . . hin dort.
 1. Jahr nur vor - ü - ber In mei - nem Armlagst du. Du schwurdest es

1. year past this e - ven And thou wert by my side, Vow - . ing to
 2. sought thee in for - est To heav'n I'm looking now. Oh! there a -
 1. coeur est le mê - me; Hé - las! et cha - que soir Seul en ces



1. va - la d'A - li - ce l'a mor. l'a mor. *
 2. hin zum Himmel, Al - ice, flohst du hin - auf.
 1. mich zu lie - ben, Al - ice, du schwurdest mir's zu.

1. love me, Al - ice, what - . e'er might be - tide.
 2. mid the starlight, Al - ice, I know art thou.
 1. lieu seul à pre - sent je viens m'asseoir.



Ped. La fleur s'est fanée,
 Mais c'est jusqu'au printemps
 Depuis une année
 Ma rose je t'attends.
 Tu restes cachée
 Ton chant même s'est tu
 Partout je t'ai cherchée,
 Alice ou donc es tu!
 Faut-il que mes yeux,
 Des nuits percent les voiles!
 Faut-il te chercher aux cieux!
 Ah, viens luis sans voiles,
 Parmi tant d'étoiles
 Tu brilles dans les cieux.
 O douce étoile o douce étoile
 Tu luis aux cieux.

Oh! me fortunato
 Più ch'altri nol sà
 Amare riamato
 Tal grazia e beltà
 Te chiesi al ritorno
 Del primo mattin
 Te chiesi del giorno
 Al nuovo declin.
 Aver che mi cate
 Del mondo i tesor
 Del mondo i tesor
 A ver che mi cale
 Aver che mi cale
 Del mondo i tesor
 Un regno non vale d'Alice
 L'amor l'amor

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Reverie Nocturne.....	R. Goldbeck	50
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Away now Joyful Riding.....	F. Kuecken	25
It was a Dream.....	F. W. Cowen	35
The Image of the Rose.....	G. Reichardt	35
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Peace, Peace to him that's gone.....	F. W. Wolff	35
My Little Darling.....	A. C. Gomez	35
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Forever and Forever.....	F. P. Tosti	35
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Then You'll Remember me.....	M. W. Balfe	35
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Why the Cows came late.....	J. E. Jones	35
Chickadee.....	E. R. Kroeger	40
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Through the Leaves—Serenade.....	F. Schubert	35

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Grand Total for Vol. 5.....\$35.25

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The Stolen Kiss.....	M. I. Epstein	35
Sleep thou, my child.....	I. D. Foulon	35
I dinna ken the reason why.....	I. D. Foulon	35
So much between us.....	E. R. Kroeger	60
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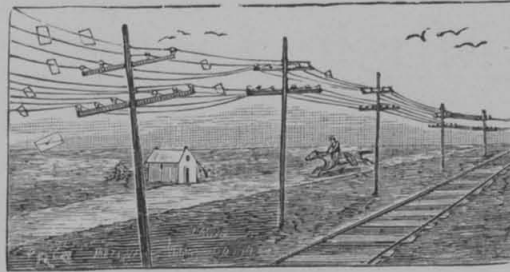
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Maiden, What Are You Saying? - - - - -	60



CORRESPONDENCE.

PHILADELPHIA.

PHILADELPHIA, November 1, 1884.

EDITOR KUNKEL'S MUSICAL REVIEW:

The season has opened with rather good audiences at our different places of amusement. At the Walnut Street Theatre Duff's Opera Company closed a successful engagement with Strauss' "A Night in Venice," October 18th. Shook and Collins' Company gave "Storm Beaten" for one week, while Kate Claxton holds the boards this week.

At Haverly's Theatre "Falka" closed last Saturday evening, after several weeks of a successful run. This week "The Queen's Lace Handkerchief" is given every evening.

Lotta has been playing at the Chestnut Street Opera House for the last two weeks. For the past week she appeared in her new play, "Mamzelle Nitouche," and achieved another success. Full houses nightly.

"La Charbonnière" has been given at the Chestnut Street Theatre for the last two weeks.

Grau's French Opera Company played last week at the Arch Street Theatre, Théo appearing nightly; while this week "Bunch of Keys" is keeping the audience in roars of laughter.

Prof. Cromwell began a series of art entertainments at the new Arch Street Opera House, consisting of fine photographic views, illustrative of tours over the world.

The first of the seventh series of promenade concerts by the Germania Orchestra took place two days ago at the "Academy of Fine Arts," in connection with the opening of the Fifty-fifth Annual Exhibition.

One of the Dime Museums which I mentioned last month has come to grief. Cause—no audience.

Mr. Jarvis announces his twenty-first season of Classical Chamber Concerts, at the Academy of Fine Arts, Messrs. Stoll, Schmitz, Henning and Max Heinrich assisting. Among the works on the programme we find a trio by Sterndale Bennett, a quintette by Brahms, a quartette by Raff, and Chopin's Sonata for piano and violincello.

Six symphony concerts, by Theodore Thomas' Orchestra, will be given at the Academy of Music on the following dates: December 8th, January 24th, February 21st, March 7th and 28th, and April 25th.

T. J. MERGES.

BOSTON.

BOSTON, October 21, 1884.

EDITOR KUNKEL'S MUSICAL REVIEW:

The average Bostonian is now studying up symphonies and classical music generally, with a view to comprehending the series of symphony concerts which have just begun. I am glad to say that the symphony is no longer merely a fashion with us; it is a necessity and almost every one is able to discourse learnedly about Beethoven's intentions in this and that work, and to severely reprehend the fact that Schumann had so little form about him. The lower classes even understand oratorio, and boot-blacks fight over the proper tempo of "Arise and shine." So Boston becomes the American Leipzig, and Cincinnati turns drearily back to pork, feeling that she can never wrest the crown from such a rival.

I have had the pleasure of some extended talks with the new conductor who leads the orchestra this year. It is Wm. Gericke, the famous director with Richter in the Vienna Opera House, the *Gesellschaft der Musikfreunde* (of which he is an honorary member) and other musical organizations in Austria. He was a friend of several of my friends, including Mesdames Materna and Sembrich, and that at once gave me the *entree* into his good graces, and he unfolded to me many of his plans. His orchestra will be a strong one since he has received important accessions to the strings which now number 14 first violins, 14 second violins, 10 violas, 8 celli and 8 contrabasses. He places his orchestra somewhat differently from the manner of Mr. Henschel, who divided his violas and celli, and brought his contrabasses dangerously near to the front of the stage. Mr. Gericke spreads out his first violins at his left, back of them his celli. His second violins are at the right, and back of them the violas. The wood-wind is in the center of the orchestra with the brasses in an unbroken row behind them, with the trombones and timpani on the left, and back of all, in a row, stand the contrabasses. The arrangement is a good one, and the tones seem very evenly balanced. The sound of the orchestra in Music Hall is better since the organ is away, but the place looks much more unsightly. Mr. Gericke also spoke to me about his intended programmes. He will make one reform in giving the symphony at the close of each programme when possible, as he believes that the impression of a great master work should not be spoiled by following it with lighter music. With such symphonies as have not a brilliant close, to fit them to finish a programme, he will make an exception and place them in the center of the programme. Under this last head will come the Brahms Symphony No. 3.

Mr. Gericke made a call at the New England Conservatory of Music during the first week of his stay in Boston, and then there made his first American speech. He went through the vast corridors, the teaching rooms, the organ-practice rooms, the gymnasium, the library, the museum, and other departments of the conservatory, and was, as he expressed it — "dumbfounded." He had never seen so great a musical institution in the world, and least of all, expected to find it in America. The hour for dinner having struck, Mr. Gericke was prevailed upon to come into the dining-room and partake, which he pleasantly did. After the meal he was presented to the students who boarded at the Conservatory, and then made them a brief speech. It was very much to the point, for his English was not yet ready to meet a heavy run on it. He said he was glad to see them all, and hoped to see them again soon at the symphony concerts. That was all, but Demonstrations himself could not have gained more applause. Some 500 of the Conservatory students attend the symphony concerts.

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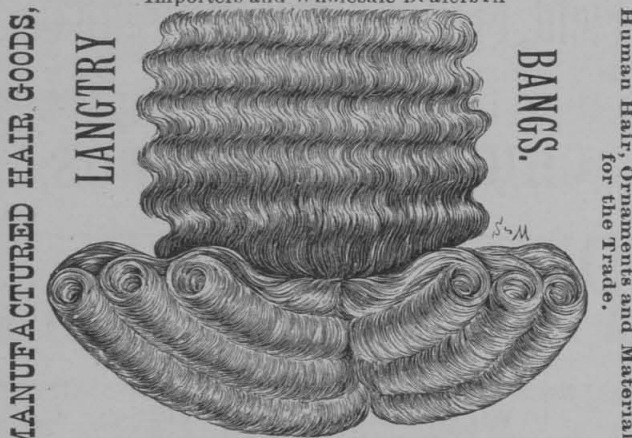
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Last Saturday the symphony concerts began with the following programme:

Overture. (Leonore, No. 3)..... Beethoven
Concerto for Violin in A minor—Allegro non troppo—Adagio—
Allegro con fuoco..... Vieuxtemps
Prelude, Adante and Gavotte. Arranged for string by
Bachrich..... Joh. Seb. Bach
(First time.)
Symphony in D minor. Allegro—Adante—Scherzo—Finale
(First time.)..... Rob. Volkmann

From the very first, Mr. Gericke showed that he held the orchestra firmly in hand, and his beat was broad, sure, and intelligible. In the Bach numbers the orchestra showed admirably, and gave the varied tempi in perfect unity. The violinist won a triumph, for he gave the intricacies of Vieuxtemps' work with the utmost ease, and his tone was throughout full and noble. The Symphony was also given in a blameless manner, save a single slip in the Scherzo. It is the finest of Volkmann's works, certainly much finer than the Symphony in B flat. It has some strong thematic treatment of a very marked motif in the first movement, and this is continued to the very cadence. It recalls Beethoven's treatment of a similar short figure—"The knocking of fate at the door"—in the fifth Symphony. The second movement is very melodious, but candor compels me to say that the last two movements are not as strong as the first two. In this case the tail does not wag the dog. The Symphony concerts are only at the beginning of a vast musical season here. The French opera have had a successful season here, but as none of them (although charming actors) from Théodore had even the suspicion of a voice, they are not to be classed in the musical category, and therefore need no description by COMES.

NEW YORK.

STEINWAY HALL, NEW YORK, October 31st, 1884.

EDITOR KUNKEL'S MUSICAL REVIEW:

May I ask you to note in your paper that the interest in the M. T. N. Association is rapidly growing as evinced by the membership list which is already much larger than ever before. Also, we have had great success here in the East in getting signatures to the petition for International Copyright, nearly all the music publishers as well as teachers having affixed their names, Ditson, Pond, Schuberth, Prüfer, Schmitt, Martens Bros., Russell Bros., Bigelow & Main, and hosts of smaller men. I do not know how you are disposed toward it, but trust the movement has also your co-operation.

Yours truly,

S. N. PENFIELD.

VIENNA.

VIENNA, October 17th, 1884.

EDITOR KUNKEL'S MUSICAL REVIEW:

The beautiful summer is past, a cold wind blows the dismal rain against the window, we are again driven into the house. Nothing is more suitable than such weather to dispose one to thoughtfulness and self-examination, that is to say to the examination of what we have already accomplished in the world and what we yet wish to accomplish. If one is practicing music, musical theory and composition, he can, if he will, very easily satisfy himself of his ability. Let us suppose that he has gone through the harder forms of composition to the fugue and is well acquainted with all its rules, he need only to take the theme of one of Bach's fugues, throw aside the original and work out the said theme according to all the rules of the art, and when the work is completed compare his work with Bach's composition, to satisfy himself (if he be not chronically given to overrating himself) both of the geniality and greatness of a Bach and of his own nothingness. Still, I would not recommend this process to ninety-nine per cent. of our American composers, for it might drive certain publishers into bankruptcy, and music printers also pray for their daily bread; therefore let us rather go on as we have been doing, that is to say let us try to give an incorrect musical setting to very mediocre poetry, or remain within the phrase of four or eight bars in two-quarter and three-quarter time. Then, perhaps, we may reap both money and honor, even though it may not be in the same measure as is just now the case here. Vienna has been quite beside itself for several days. Johann Strauss has been for three days celebrating his jubilee, after forty years of conducting and composing. The presentations of flowers and ovals from near and far have no end at his home; and at the Theater an der Wien where the festival performances, which are in part conducted by the fated "jubilator" himself, have been taking place, the rejoicing, calls and recalls are ceaseless; gigantic floral offerings are presented upon the stage to the beneficiary, and even some American ladies who are stopping at the Hotel Metropole surprised the composer, who is appreciated also in America, with a tasteful present of flowers. It seemed to me last night that even the musicians in the orchestra had caught the enthusiasm of the audience and fiddled and blew as if they were receiving a month's salary (\$14.00) per evening. Leaving others out of the question, it is clear that such a man as Johann Strauss cannot be denied the meed of merit even by the greatest stickler for counterpoint. He who, like Johann Strauss, after having endured for twenty-five years all the petty annoyances of an orchestra conductor, still has retained such vigor and elasticity as to create such winning and joyful melodies, surpasses ordinary mortals. In his operettas, Strauss has demonstrated that he can succeed also in a higher style of composition. The second act of "The Bat" will survive the composer and furnish enjoyment for our descendants, and so perhaps will his waltzes, only just now we have a little too much of them; our organ grinders have since several days been playing nothing but D, F sharp, A, A, etc., "On the Beautiful Blue Danube," and it is rather "too much of a good thing."

Some things do not "go" so quickly. The talented young composer, R. Heuberger, could bear witness to that. Who knows how much longer his scores would have reposed in his writing desk, if his wife, like a good fairy, had not brought him a dowry of 50,000 florins, with whose help the young man got the opportunity of bringing his works before the public? His compositions all bear the stamp of earnestness. The first number of a concert given by him in the large hall of the Musikverein some time ago was an overture to Byron's Cain, Op. 16, which as a musical representation of a fratricide could only be pictured in gray and black, as your readers will readily understand. Herr Heuberger did it with great skill; he understands orchestral effects. His compositions for solo and chorus with piano and orchestral accompaniment please me still better. Some of his songs and choruses are really most

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entrancing. Doubtless the artistic singing of so eminent a singer as Herr Gustav Walter contributed in no small degree to this result. I wish that all our young American students of vocalism could, even once, hear so thoroughly schooled a singer of songs and ballads, for they would then no longer ruin their voices in attempting Italian operatic arias, that are beyond their vocal powers and knowledge, but strive to accomplish the possible, to find and bring out the beauties of the simple compositions that are within the scope of their natural gifts. Herr Heuberger has a brilliant future before him as a composer, if he only remains true to himself. We wish him a long life, longer than that of the genial painter, Hans Makart, who was recently removed so suddenly from the world of art. "Hans Makart is dead!" rang through all Vienna a few days since, and he who knows how well this artist was loved here can also understand how the public in general shared in the sorrow caused by the news. If a showy funeral could offer a compensation for such a loss, this end would have been accomplished in this case. We, in America, have no conception of the pomp with which such a funeral is prepared here. Neither my time nor graphic powers permit my giving a full description of this event. The public formed in ranks three and four deep over a distance of at least two miles along the streets through which the funeral train passed, in the same streets the gas was lighted at 3 P. M. in all the street lamps, which were decorated with black crape, an attention which was first introduced at the funeral of the great tone-poet, Richard Wagner, in Baireuth. Hans Makart's hearse was drawn by eight beautiful black horses. Then followed three wagons heavily laden with flowers and crowns; behind these came about three hundred torch bearers, then all the artistic notabilities of Vienna and then the immense cortege of the mourners. I took my stand at the Naschmarkt for the second time to let the procession pass by, and it was here that a practical flower woman exclaimed, as she saw the flower-laden wagons approach: "Ach Gott, if I only had all the money that those flowers cost! They must have cost all of 10,000 florins." This recalled to my mind a similar conversation which is said to have occurred here at the time of Beethoven's funeral. At the funeral of our musical hero a detail of military accompanied the hearse. As the train passed the Naschmarkt a vegetable woman who was stationed there asked her son Josi what sort of a general they were burying that day, when the lad replied: "That is the corpse of the general of music, v. Beethoven." Your High Private,

CHAS. SCHILLINGER.
P. S.—The next time, I'll tell you more about the winter's musical campaign.

MUSIC IN ST. LOUIS.

The St. Louis musical season has not yet opened. During the first part of October the Exposition and Fair were the centers of attraction, and as we write (October 24th) the Presidential election is uppermost in the minds of all. All local musical enterprises have, therefore, wisely postponed their first concerts until a later date. The first to open will be the Kunkel Popular Concerts (second season) on November 13th. This will be the thirteenth concert on the thirteenth of the month and the programme consists of thirteen pieces. This is food for the imagination of the superstitious. The Mendelssohn Quintette Club will give a series of four concerts, the Choral Society one of three or four, the Musical Union one, probably, of six, the Philharmonic Quintette Club will probably be heard again, so will the Henry Shaw Musical Society, Mr. Jos. Saler is organizing a series of half a dozen concerts, Mr. Thos. Doane is drilling a male chorus that will doubtless tread the boards before the close of the season, the Hutton Glee Club, lately organized, may give concerts of their own and so may three or four male quartettes of which St. Louis can boast. Of course the German Männerchöre will not be silent, and when to all you add the traveling troupes, from "nigger minstrel" to grand opera, it is easy to see that St. Louis will not suffer for musical pabulum, even when the toot of the campaign band has become a thing of the past.

We saw nothing of the music of the Exposition for the reason that amid the clatter of machinery and the tramp of feet to talk of music, save that of a full band, is absurd, light and shade are out of the question *pp.* must be read, as it was by Mr. O'Rourke in the story, "purty powerful" and everything else in proportion.

OUR BOOK TABLE.

GEMS FOR LITTLE SINGERS, by Elizabeth U. Emerson and Gertrude Swayne. Boston: Oliver Ditson & Co.

This little book deserves a place in every household where there are young children. The words are well chosen and the melodies to which they are set, even if they do not always have the merit of great originality, are excellently well adapted to their purpose, being natural, tuneful, simple and strictly confined within the ordinary range of a child's voice. This little work is a valuable addition to the song literature for young children. The songs are very tastefully illustrated and the typography and general get up of the book is excellent.

FREDERIC CHOPIN, from the German of Louis Ehlert by Helen D. Tretbar. New York: C. F. Tretbar.

If we are not mistaken, it was Rossini who, rather cynically, said that modern music was chiefly valuable for the rhapsodies it excited. Mr. Ehlert's monograph on Chopin is a sort of philosophical rhapsody. It probably contains as much truth as rhapsodies usually do, but it contains nothing new so far as Chopin or his works are concerned. His estimate of the man and of his creations is a rehash of Liszt's "Life of Chopin," but Mr. Ehlert makes Chopin the text, or rather the pretext, for the emission of two or three ideas of a philosophical nature which seem sound enough. Still, in our opinion, the monograph makes a show of profundity which it does not possess. As to Mrs. Tretbar's share in the work it is in the main well done, though here and there one meets with forms of expression that have a decided German turn, showing that the translator has been somewhat hampered by her desire to be faithful to the original. The cost of the pamphlet is but a trifle (25 cents) and those who may wish to read it for themselves need only to address that amount to C. F. Tretbar, Steinway Hall, New York.

KING OSCAR of Sweden has, in his office as president of the Academy of Music in Stockholm, delivered musical lectures on different occasions. These have now been published in a volume, with the addition of some chorales composed by His Majesty. A German translation of the book is in preparation.

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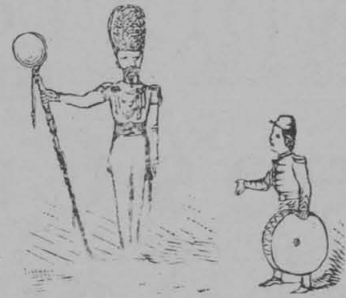
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MAJOR AND MINOR.

GOUNOD's early opera "Philemon et Baucis" was recently revived with great success at the Dresden Hof-Theater.

ERNEST REYER's *Sigurd* will be performed in December at the Grand Theatre, Lyons, for the first time in France.

ACCORDING to the *Pesther Tagblatt*, Franz Liszt is writing his Memoirs, and is already busy with the fourth volume.

MR. STROMANN, of Kurtzmann piano firm called on us recently. He reports trade good and is as jolly as ever.

A SEPARATE performance of Wagner's "Parsifal," with King Louis of Bavaria as the sole audience, is intended to be held at the Munich Hof-Theater next month.

THE London *Musical Times* has reached its five hundredth monthly number. The *Musical Times* is an excellent magazine and we wish it a long life and continued prosperity.

A POSTHUMOUS opera "Konig Hiarne," by Marschner, first brought out some time since at the Munich Hof-Theater, will make the round of German operatic stages during the coming winter.

"DER BLIND MUSIKANT" (The Blind Musician), Flotow's last composition, has just been published, at Darmstadt, by his widow. Flotow had himself become almost blind before his death.

ACCORDING to the *Zeitschrift fur Instrumentenbau*, there are in Germany 424 pianoforte manufactories, employing 7,834 workmen, and turning out 73,000 instruments a year. Those exported represent a value of 19,000,000 francs, or about \$3,800,000.

THE position of first professor at the piano at the St. Petersburg Conservatory of Music, which became vacant through the death of Louis Brassin, was offered to Theodore Leschetitzki. He, however, refused the post, and it has since been offered to Madame Sophie Menter, who has accepted it.

A MUSICAL conservatoire—the first institution of the kind ever established in Holland—was inaugurated last month at Amsterdam, in connection with the society "Tot Beyordering der Toonkunst," and aided by a small grant from the municipal authorities. The director of the young institution is Herr Franz Coenen.

THE first public concert of the pupils of the new Academy of Music, founded by Rossini (in accordance with the testamentary directions of the master), at his native town, Pesaro, has recently taken place, the result, according to the Italian press organs, being a most satisfactory one. The young institution is conducted by the maestro Pedrotti.

HERE AUGUST WILHELMJ, the world-famed violin virtuoso, is about to establish, at his private residence in Wiesbaden, a "high school for violin playing," which will be officially opened in May next. A few select pupils, however, are already receiving instruction there, and are forming a nucleus of what is likely to become a very flourishing art institution.

ANOTHER vocal marvel is announced from Madrid, in the person of Santiago Leon, a splendid barytone, at present employed in the royal stables. General Reina and the Marquis of Villasegura have had his voice tested by competent judges, who all speak most highly of it, the upshot being that Santiago Leon will probably exchange the rack and manger for the footlights.

A FLORENCE journal publishes a letter from Maestro Maureri, with reference to the recent death by suicide of the supposed last surviving relation of Bellini, from which it appears that besides several nephews there are still living in Catania the two brothers and sisters of the composer of "Son-nambula." One of the brothers, Carmelo, is still engaged in the musical profession.

A REVIVAL of what may be justly called Gluck's romantic opera "Armida," is contemplated by the director of the Paris National Opera. The "cove" has since died. It being though advisable, however, to revise the orchestration of the work for the purpose of adapting it to modern stage requirements, M. Gounod was asked to undertake the task, a request which—very wisely, we think—he has altogether declined.

THE new Schwerin Hof-Theater erected on the site of the building which some years ago was destroyed by fire, is approaching its completion, and will probably be inaugurated during the coming winter. The entire framework of the new edifice consists of either stone or iron, whereby the danger arising from fire is reduced to a minimum. The roof also is constructed of iron, and it is said to present a very ornamental appearance. The Schwerin stage, it will be remembered, was one of the first to produce Wagner's "Ring des Nibelungen" in Germany, after the memorable first production of that gigantic work in 1876 at Bayreuth.

THIS must be too real not to be true. At a concert in a northern metropolis there was to be a chorus of spirits, or something similar. The great effect was an echo—thus: the voices at the close of the piece sang (*piano*) "come away," and this was answered or echoed by a single, remote, and concealed voice, singing (*pianissimo*) "come away." Whether or no there had been, just before the concert, some unfortunate substitution for this important coadjutor we do not know; but on this occasion, when the moment came, the chorus breathed "come away, come away;" a moment's pause—then, *molto sotto voce* from some remote, aerial quarter, a very male voice, "koom awa!"—*English Paper*.

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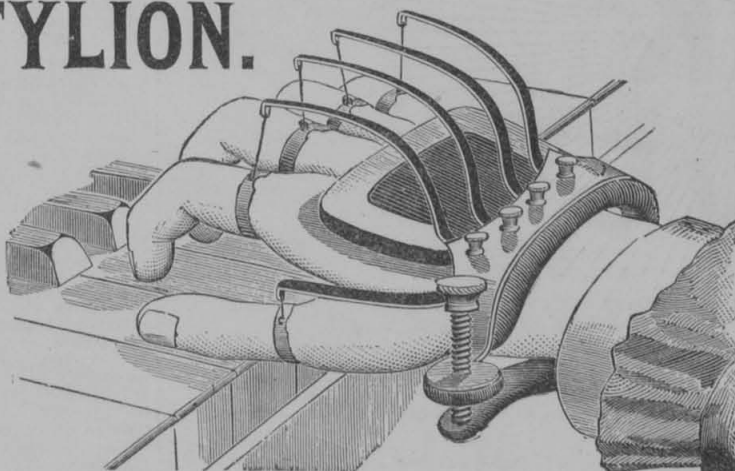
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A COMMEMORATIVE tablet is to be affixed to the house No. 42, Rue Mazarine, at Paris, where, some two hundred years ago, the first performance of a French grand opera took place, and which is therefore looked upon as the original home of the present national institution. The opera produced on that occasion (on March 13, 1671, according to some authorities, though there is some uncertainty about the exact date) was one in five acts, entitled "Pomone," with words by Perrin, and the music by Cambert. It proved immensely successful, remaining upon the repertoire for a period of eight months.

THE Milan music publisher, Signor Sonzogno, has, it is stated, purchased a posthumous opera by Halevy, entitled "Noe," which in all probability will be first brought out on an Italian stage. The opera in question had been left by the composer of "La Juive" in a completely finished state, with the exception of the details of orchestration. The latter had been supplied, soon after Halevy's death, by his son-in-law, Georges Bizet, the popular composer of "Carmen." A double interest thus attaches to this posthumous work of a composer whose versatile talent contributed not a little to the glorification of the Paris Grand Opera in the palmy days of the empire, and whose latest production, whatever its merits, should, one would think, not have been allowed to be performed for the first time anywhere outside of France.

MUSIC FOR THE MASSES.—I believe in music as I believe in pictures for the masses. It draws people together, oils the wheels of the social system, and very much facilitates the intercourse between a pastor and his flock. * * * I am convinced that the influence of music over the poor is quite angelic. Music is the handmaid of religion and the mother or sympathy. The hymns and hymn-tunes taken home by the children from church and chapel are blessed outlets of feeling, and full of religious instruction—they humanize households all through the land. The Moody and Sankey tunes have exercised a cheering and even hallowing influence far and wide, in remote Welsh hamlets, from Northumberland to Devonshire, in the crowded dens of our manufacturing centers, and in lonely seaside villages. Teach the people to sing, and you will make them happy; teach them to listen to sweet sounds, and you will go far to render them harmless to themselves, if not a blessing to their fellows.—Rev. H. R. Haweis, in "My Musical Life."

[Would not something musically better than the Moody and Sankey stuff, have been still more "cheering" and "hallowing."—EDITOR.]

"I NEVER disguise my opinion on the theory of encores," said Sims Reeves, "and there is no subject which has got me into more scrapes. People think me selfish when I refuse an encore, but they don't understand me. When I sing a dramatic song—and most of my songs are dramatic—I put my whole energy into it. When it is finished I am fit for little else, and to ask me to step back to the platform and sing again is cruel. Yet sometimes I make the effort. When I do so, it is not in response to mere clamor or from fear of being thought rude. When I take an encore, it is either because I feel at the moment strong and able to do it, or because I think the audience has really understood me. Then it is an intense pleasure to sing, and I cannot deny myself. That the public have a right to insist on my taking an encore is absurd. They know how many songs I am going to sing, and they have no right to demand any but these; and, as you say, it is as if the paper-buying public were to demand a newspaper supplement because they liked the matter in the paper."

"THE music of a brass band is never pleasant to me," said an old physician of Elmira as one of the rink bands marched by. "If it were convenient for me to avoid it I believe I would never hear music of that kind, for the reason that such unpleasant memories are recalled. I was a surgeon during the war, and, as you doubtless know, it was the custom to play the liveliest music at the close of a battle or at the end of a day's fighting. The strains were at sorrowful discord with the moaning and groaning of the wounded and dying, I assure you. Such experiences were frequent. It may have been a necessary means of cheering up those who escaped the bullet and were depended upon for work the following days, but in the hospital every note was accompanied by a groan or cry of pain. So vividly are these sad scenes recalled by the music of a brass band that it is painful for me to bear, even though many years have passed since the days of the war."—Elmira Advertiser.

THE following good anecdote of the late Sir Michael Costa is wandering about, the parties who took part in the incident being Madame Rudersdorf and Sir Michael. On one occasion the former, after singing her song at rehearsal, declared that she must have it transposed half a note lower. "But, madame," said Costa, "consider the inconvenience, especially to the wind instruments, and all my men cannot be counted upon to transpose at sight." But the lady was imperative, and so Costa shrugged his shoulders and bowed. "Very well; gentlemen," said he, turning to the bewildered band, and closing his score, "to-morrow you will play it half a note lower." The next day, just before Madame Rudersdorf came on to sing, Costa whispered the word, "in the original key—no change!" And so it was sung. At the close the delighted singer turned rapturously to Costa and thanked him. "I am charmed," she said. "Madame," replied Costa, with that touch of pleasant irony which was all his own, "we also are charmed; you sang it in the original key."

WE shall not be at all surprised, says the London Musical Times, if Wagner's "Die Meistersinger," truly and essentially German as that work is from beginning to end, will, after all, prove to be the herald of a general acceptance of the poet-composer's work in France, where so much foolish opposition is even now being exhibited in some quarters to the dead master, on account of his nationality. A representation of this masterly picture of honest German Philistine life during the middle ages, Shakespearean in spirit, and supported musically by all the subtleties of Wagnerian art, is, as already mentioned in these columns, in course of active preparation at Brussels, with the French version of the book from the pen of M. Victor Wilder. With regard to this forthcoming performance, Le Menestrel remarks: "This will prove a most interesting event, since, of all Wagner's operas, 'Die Meistersinger' is the one which is most easily transferred upon the French stage, and which, moreover, is least hostile to our ideas concerning the musical drama." Least hostile! as if true art, which is of no country, were to be judged upon such narrow considerations by educated France. Our neighbors across the channel are gifted with a quick perception and appreciation of the truly national in works of art, and the new French version of Wagner's "Meistersinger" having once been successfully brought out in Belgium, the production and intelligent appreciation in the French capital of one of the artistic masterpieces of all ages will, we venture to predict, in the interest of Frenchmen themselves, follow as a matter of course.

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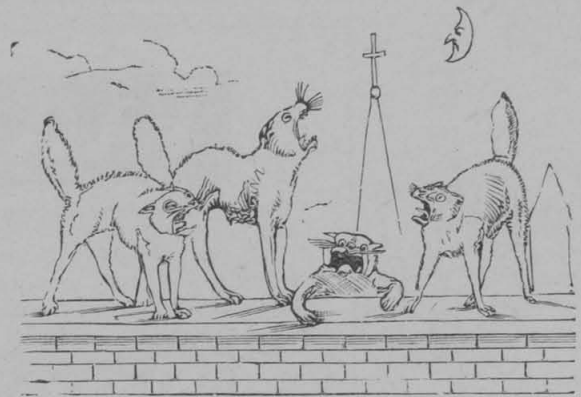
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MUSIC HATH CHARMS.

Hark and oh hear, the piano is banging—
(Sonnet and canticle, chant and glee),
The fellow up-stairs his guitar is a-twang,
The children are singing a jubilee.
Just over the way there's a banjo, I think,
With its "pink-a-punk-punk, punk, pink, punk, pink;"
And down at the corner the man with the flute
Is rending the night with a tootle-too-toot.
And com, pah-pah, com, pah-pah, bra-a, bra-a, boom.
The brass band is practicing up in its room.
List, oh! the shrill voice of the maid in the kitchen—
(Ballad and pastoral, canzonet),
Double as loud, as it's half as bewitchin',
(Dulcimer, bagpipe and clarinet),
People with high tones and low tones and nary tones,
Tenor, soprano, alto and wheel bary tones;
Whistle and chirrup, long-drawn ululation;
Cacophonous warble and strident latration;
Solo and chorus, bang, rattle and knock,
It is pleasant to live in a musical block.
—R. J. Burdette, in Brooklyn Eagle.

"Won at Last"—The shoemaker's money.

A COLD in the head is apt to lead to blows.

As WALL papers come down in price they go up on the walls.

BEING the first bachelor and the first benedict, how stands Adam's claim to being first in peace and first in war?

THE washer woman's motto is, "soap on, soap ever."—*Boston Post*. Sometimes it is "slop on, slop over."—*N. H. Reg.*

SAID he: "Matilda, you are my dearest duck." SAID she: "Augustus, you are trying to stuff me." She was too sage for him.

"BUT," said the serenaded man, "I must go out and make a speech. Something must be done to stop the playing of that band."

JOINT debate: The one held between the heads of the house on whether this piece of stove-pipe will fit that.—*Chicago Journal*.

COUNSEL to witness: "You're a nice sort of fellow, you are!" WITNESS: "I'd say the same to you, sir, only I'm on my oath."

THE paragraphists have discovered the best method of heating a street-car. "Carry a woman half a block further than she wants to go. It will be hot enough."

GENTLEMEN who won't and don't go home till morning, till daylight doth appear, are strangely subject to attacks of malarial fever at this season of the year.

WHEN an artist climbs over a fence to get a nearer view of a handsome bulldog, he must take the chances of his sketching the dog, or the dog's ketching him.

IN a divorce suit in Iowa the wife's complaint was that her husband rubbed her nose with a nutmeg-grater. The judge said he never heard of a grater crime.

A RUGGLAR broke into a New Jersey house, devoured a quantity of mince-meat and dropped dead at the gate. Nevertheless, pass that pie.—*Detroit Free Press*."DERE was only a leedle difference between us," said a burly Teuton who had just horsewhipped another. "I was oxidized and he was cowhided—dot's all."—*Puck*.

"A BRAVE Heart is Waiting," is the title of a new song. We twig; waiting for the old lady to come down and open the hall door. He'll catch it, though, brave or no brave.

AN editor with nine unmarried daughters was recently made justly indignant by the misconception his contemporaries put upon his able leader on "The Demand for Men."

A JUSTICE of the peace in Arizona ruled out the evidence of all witnesses, chased both lawyers out door, knocked the plaintiff over a bench, and decided "no cause of action."

A JUSTICE at Lafayette, Ind., has held for assault and battery a mother who spanked her young one in "a rude, insolent and angry manner." She'll be more polite about it hereafter.

A CLERGYMAN who was recently called up to hold services in the State prison at Sing Sing, prefaced his remarks to the prisoners by saying that he was "glad to see so large a number present."

A POET asks, "Oh, where is home, that sweet companionship?" It is pretty hard to say. We believe, according to common law, a man's home is where he has his washing done.—*New York Graphic*.WHEN Patti was in San Francisco she was described as the greatest diva on earth, whereupon a professional sent her a challenge to swim any distance she might name for a silver cup! Here is an argument against phonetic spelling.—*Key-note*.

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A LECTURER, addressing a mechanics' institute, contended that "art could not improve nature," when one of the audience set the whole assembly in a roar by exclaiming: "How would you look without your wig?"

Any sharp wife can now take down one of her husband's half dozen dressing gowns, rip off the collar, deepen the pockets, change the facing, and have his Christmas present all done and off her mind before snow flies.

"Did you come down on a street car this morning?" asked Jones of old man Hunter. "No, sir; I came down on a darned innocent looking banana peel," was the injured reply, as the old fellow limped along.—*Cincinnati Merchant Traveler*.

Fussy and partially deaf officer, inspecting stables: "Ah, Smith, what on earth have you been cleaning your harness with?" Smith: "Nothing, sir." Officer: "Ah, then don't do it with that again; see how it rots the leather."—*Fun*.

"SHALL I sing 'When the Robins Nest Again,' darling?" she asked with a sweet smile as she moved toward the piano. "Yes, love," he replied; then after a moment's pause he added: "Allow me to call your attention to the fact that the robins won't nest again till next year."

An old granger who came into town to purchase a piano for his daughter, asked the agent if he hadn't one with a handle in the end, "so we can all give it a turn once in a while." If he had only called on Shattinger he could have been accommodated with one of Gallais' Orchestrones.

A MAN may sneer at a woman all he will because she can't sharpen a lead-pencil, but she has the smile on him when he stands holding an unoccupied suspender button in his hand and wondering whether it will hurt less to put the needle out of his thumb the same way it went in or push it on through.

JOHNNY, who goes to a crack school, went a-fishing the other day. "What did you catch, Johnny?" said his mother on his return. "I captured an Anguilla Bostoniensis, mother, a fine specimen of the malacopterygious fish," answered Johnny promptly. Of course, his mother knew he had caught an eel.

This is a boy's composition on girls: "Girls are the only folks that has their own way every time. Girls is of several thousand kinds, and sometimes one girl can be like several thousand girls if she wants to do anything. This is all I know about girls, and father says the less I know about them the better off I am."

The Virginia City Chronicle is led to believe that the chronic borrowers are getting sharper every day. "Have you got change for \$5?" asked one over there. "Certainly," said an innocent-looking fellow, who pulled out a handful of silver. "Then loan me \$2.50," said the other, without a tremor in his voice, and he nailed the coin right there.

The force of example: [This is the second time that Madge has pricked her finger; the first time it bled so much that mamma felt quite faint, and had to drink a glass of sherry; now it's Jack's turn.] Mamma: "Well, what's the matter with you, Jack?" Jack: "Oh, I feel rather faint, that's all. Is there such a thing as a bun in the house?"

A MAN entered a store the other day and began to warble "Sweet Violets." "What the dickens are you making that racket here for?" cried the proprietor, picking up a club and advancing threateningly toward the singer. "Why, I see in your window some goods labelled 'Going for a Song,' and 'Sweet Violets' is the only song I know." He was permitted to depart uninjured.—*Norristown Herald*.

"Now, boys," said a Sunday-School teacher, who was trying to impress the doctrine of repentance on the class, "how, boys, Judas, as I have told you, betrayed his master, and then went and hanged himself. What was the very best thing he could have done before hanging himself?" "The very best thing he could ha' done," said the very worst boy in the class, "was to change his mind." His Sunday-School Advocate was at once stopped.—*Keokuk Constitution*.

A DISTINGUISHED M. D., thinking to say something complimentary to a fascinating widow, one of his patients, placed his pulpy hand on her well-rounded shoulder, and, with a poetic sigh, exclaimed: "This is the nicest and softest place in the world for a weary head to rest on." She turned quickly on him and replied, "Doctor, give me your hand and I will put it on a still softer place," whereon she quietly put his hand on his own bald pate.

THE latest verse the Salvation Army have added to their chorus, "What makes it Heaven?"

There'll be no policemen there,
There'll be no policemen there,
In the mansions above,
Where all is love,
There'll be no policemen there."

This is rough on the police.

THEY had been engaged about fifteen minutes, and she nestled her head a little closer under the shadow of his monumental shirt collar, and whispered, "And now what are you going to call me, Algernon?" "Birdie!" he whispered, rap-turously, while his voice trembled with tender emotion. "Always and ever, nothing but Birdie!" And she fairly cooed with delight. He kept his word, although, with the growing precision of middle age, he has become specific, and does not deal in sweeping generalities any more; and so it was that day before yesterday a neighbor going in the back way to borrow the axe, a cup of sugar and the cistern pole, heard him call her an old "sage-hen."

"I wish," said Noggins, "that Thomas would get his orchestra to play that thing of Handel's where they commence with fifty performers and stop one by one, leaving the stage until only one musician is left."

"Yes," replied Jings, "I'd like to hear that. Something like a piece of Wagner's I heard last winter."

"How's that?"
"Well, you see, when they started there were about 400 people in the audience, and as they got on and commenced to shoot music into all four quarters of the globe, the folks began to git. When the affair came to an end there were only thirteen people left in the building."

"How did they stand it?"
"Oh, all right. They were all deaf mutes from the Island. They can tell how the music sounds by the air that comes out of the instruments. Fine thing that!"—*Life*.